

MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

Divisions

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference
 Eastern Music Educators Conference
 North Central Music Educators Conference
 Northwest Music Educators Conference
 Southern Music Educators Conference
 Southwestern Music Educators Conference

Auxiliary Organizations

National School Band Association
 National School Orchestra Association
 National School Vocal Association
 Music Education Exhibitors Association

Affiliated Organizations

(State Units)

Arizona School Music Educators Association
 California—Bay, Central, Central Coast, North Coast,
 Northern & Southern Districts
 Colorado Music Educators Association
 Connecticut Music Educators Association
 Delaware Dept. of Music, State Education Assn.
 Georgia Music Education Association
 Idaho Music Educators Association
 Illinois Music Educators Association
 Indiana Music Educators Association
 Iowa Music Educators Association
 Kansas Music Educators Association
 Kentucky Music Educators Association
 Louisiana Music Education Association
 Maryland Music Educators Association
 Massachusetts Music Educators Association
 Michigan Music Educators Association
 Missouri Music Educators Association
 Montana Music Educators Association
 Nebraska Music Educators Association
 New York State School Music Association
 Ohio Music Education Association
 Oklahoma Music Educators Association
 Oregon Music Educators Conference
 Pennsylvania School Music Association
 Washington Music Educators Association
 West Virginia Music Educators Association
 Wyoming Choral and Instrumental Directors Association

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VOLUME XXIX, No. 1

SEPTEMBER-OCTOBER 1942

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ASSISTANT MANAGING EDITOR: Vanett Lawler.

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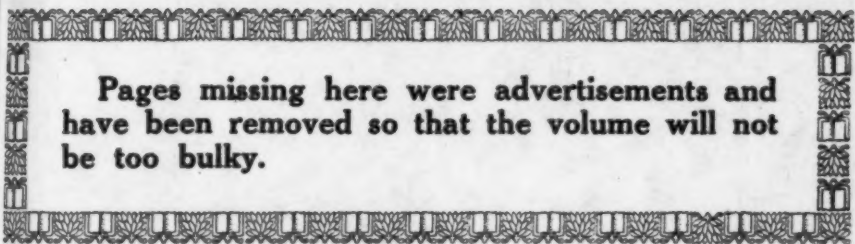
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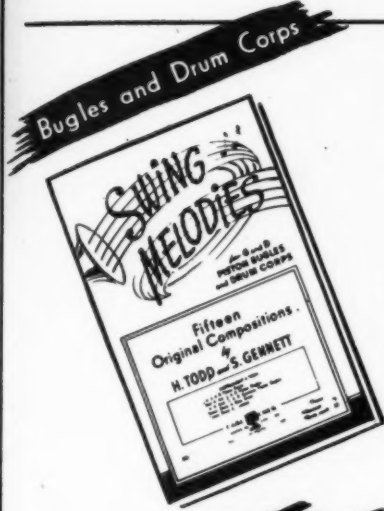
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13. Allegro De Concert.....Sporck	3-6	2.00
14. Etude De Concours.....Petit	5	1.00
15. Promenade.....Delmas	4	.75
16. 2nd Andantino.....Jeanjean	5	1.00

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17. Fantaisie De Concert.....Avon	4	1.00
18. Arabesques.....Jeanjean	5	1.00
19. Au Clair De La Lune (with symphonic variations).....Jeanjean	6	2.00
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33. Capriccioso.....Jeanjean	4	.75
34. 5th Contest Solo.....Maury	6	1.00

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35. Premier Solo De Concert.....Combelle	5	1.00
36. 1st Contest Solo.....Andrieu	3	1.00
37. 2nd Sonata.....Bach-Gateau	4	1.25
38. Capriccioso.....Jeanjean	5	.75
39. 5th Contest Solo.....Maury	4	1.00
40. Concerto No. 1.....Singelee	5	1.00

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41. 1st Contest Solo.....Andrieu	3	1.00
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48. 1st Contest Solo.....Andrieu	4	1.00
49. 5th Contest Solo.....Maury	4-5	1.00

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Cumulative List

50. Choral and Variations.....Delmas	4	1.00
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51. Allegro De Concert.....Cools	4	1.00
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57. Fantasy on St. Patrick's Day.....Vieuxtemps-Musser	5	1.00
58. Fantasy On Arkansas Traveler.....Vieuxtemps-Musser	5	1.00
59. *Chacone.....Durand-Musser	4	.60
60. *The Yeoman's Wedding.....Poniatowski-Musser	3	.60
61. *Spanish Dance No. 2.....Moszkowski-Musser	3	.60
62. *Spanish Dance No. 5.....Moszkowski-Musser	4	.60

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63. Marriage of Figaro Overture.....Mozart	5	1.55
64. Fete Boheme (from "Scenes Pittoresques").....Massenet	4	1.55
65. Morris Dance (from "Henry VIII Dances").....German	3	1.20
66. Torch Dance (from "Henry VIII Dances").....German	3	1.20
Saxophone Quartets Cumulative List		
67. Hildigungsmarsch (from "Sigurd Jorsalfar").....Grieg	3	.90
68. Praeludium.....Jarnfelt	4	.90
69. Marche (from "Scenes Pittoresques").....Massenet	4	1.20
70. Angelus (from "Scenes Pittoresques").....Massenet	3	1.20
71. Der Freischutz Overture.....Weber	5	1.55
Saxophone Quartets Training Material		
72. The Fletterer (from "La Lionjera").....Chaminade	2	1.20
73. Marche Militaire No. 1.....Schubert	3	1.20

WOODWIND TRIO—Selective List

Flute, Oboe, Clarinet and Score

74. Serenade.....Chiaffarelli	3-4	1.25
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WOODWIND QUARTET Selective List

Flute, Oboe, Bb Clarinet and Bassoon with optional Bass Clarinet and Score

75. Quartet in E Flat Major.....Kreutzer	3-4	1.50
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The Conradin Kreutzer Quartet performed for the first time in America at the Music Educators National Conference in Milwaukee, March 1942 by the Proviso Township High School Woodwind Ensemble, under direction of Irving Tallmadge.

Wartime Calendar

THE WARTIME PROGRAM for music education was announced to all affiliated and cooperating units of M.E.N.C. late in August. The response was instantaneous. Many valuable suggestions for inclusion in the program or for bettering it were received, and the organizations listed here officially signified their intention to participate actively in the program. The general plan calls for wartime institutes to be conducted in the various state, district, and local areas, with the Divisional Conferences in cooperation with the Regional Boards of Control conducting clearinghouse units in such manner as best to serve the areas they represent (see pages 71-72).

Below and continued on subsequent pages are listed the calendars of all affiliated and cooperating organizations heard from to date, according to information supplied by them on the following points: (1) date and place of next board-of-directors meeting; (2) date and place of next general meeting (or war institute); (3) date of next election; (4) name and location of president; (5) name and address of secretary; (6) additional information of special interest. Some of the meetings, scheduled for late September or early October, already will have taken place by the time the Journal is off the press, but they are included in order to give as complete a picture as possible at this time of organized music education activities girded for the war effort.

New York State School Music Association: (1) November 18, Syracuse. (2) November 18-20, Syracuse. (3) November 20, Syracuse. (4) Dean L. Harrington, Hornell. (5) Frederic Fay Swift, 100 S. Fourth Ave., Iilon. (6) The theme of the Tenth Annual Conference in November is "Music Education Enlists for Victory." To quote from the excellent editorial in the September issue of "The New York State School Music News": "The entire Syracuse Conference program . . . will be devoted to the N.Y.S.S.M.A. at War. We shall have addresses by our leading educators and men in uniform who are skilled in this type of program. We shall learn how to care for and repair instruments which must last us for the duration. We shall conduct workshops dealing with specific home problems such as community singing, bond programs, patriotic music, etc. We shall again 'go to school' and learn new ways of 'fighting for liberty' with music." Workshops in Pan American music, community music projects, student composition in the war effort, and in the training of instrumental and vocal directors to pinch-hit in each other's fields for the duration, are also contemplated.

The N.Y.S.S.M.A. has also announced a Victory Song-writing Contest, open to students of public, private, and parochial schools (from first grade through postgraduate work), in connection with the Schools at War Program of the War Savings Staff of the Treasury Department, as announced in the Program for Music Education in Wartime. Contest rules are given in the September issue of the "News."

Texas State Teachers Association, Music Section: (2) November 27, Dallas, in conjunction with Texas State Teachers Association. (4) Katherine Majors, Franklin School, Port Arthur (chairman). (6) The topic will be "Music and the War." Archie N. Jones will direct the Second All-State Chorus.

CONTINUED ON PAGE EIGHT

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Ode to the Homeland—*Cain*
Onward Ye Peoples—*Sibelius*
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New Jersey Education Association, Department of Music: (1) September 12, (2) November 14, (3) At November meeting, (4) Arthur E. Ward, Montclair, (5) Ethel G. McKinley, 6347 Irving Place, Merchantville.

Pennsylvania School Music Association: (1) November 12, Harrisburg, (2) November 12-14, Harrisburg, (3) Member-at-large only to be elected this year; ballots mailed about October 10, (4) Stanley M. Gray, Berwyn, (5) C. P. Huntington, 724 Glenwood Ave., Johnstown, (6) Theme of annual meeting in November in Music Education in War-time.

Massachusetts Music Educators Association: (1) October 3, (2) Not set, (3) At annual meeting in May 1943, (4) Gordon A. Joslin, Brookline, (5) Helen L. Ladd, School Department, Administration Bldg., Fall River.

Vermont Educators Association, Music Section: (1-3) Scheduled for October, but postponed sine die due to war conditions. Convention is usually held in conjunction with State Teachers Association annual meeting, which is not being held this year, (4) Mrs. Lucille M. Jenks (chairman), Burlington, (5) Mrs. Ethel Hall, 94 Congress St., St. Albans.

Connecticut Music Educators Association: (1) October 3, (2) October 30, (3) Spring 1943, (4) Elsa Limbach, Norwich, (5) Mrs. Wilhelmina Strandberg, 59 Sidney St., East Haven.

Delaware Music Educators Conference: (1) September 21, (2) October 22, (3) At October meeting, (4) Lenard Quinto (leaving for military service at Fort Dix), (5) Amélie Kozinski, Delaware City.

East Tennessee School Vocal Association: (1) Not set, (2) October 30, Knoxville, in conjunction with East Tennessee Education Association meeting, at Tennessee University, (3) April 3, 1943, (4) Mrs. Vieve L. Woodruff, Johnson City, (5) Martin L. Blackwelder, Morristown High School, Morristown.

Maryland Music Educators Association: (1) October 23, (2) October 23-24, (3) At October meeting, (4) Robert Bolles, Baltimore, (5) Mrs. Frances Cavis, 1206 Argonne Dr., Northwood, Baltimore.

North Carolina Contest-Festival Association: (1) When required, (2) Annual October meeting cancelled this year, (3) Within next few weeks, by mail, (4) H. Hugh Altwater (director), Woman's College, University of North Carolina, Greensboro, (6) The annual bulletin of the Association will carry suggestions for community service in line with the Schools at War program of the Treasury Department.

Florida Bandmasters Association: (1) November 27, (2) November 27, (3) At November meeting, (4) Fred McCall, Miami, (5) Felix E. McKernan, Miami Beach High School, Miami Beach.

Education Association, Music Section: (1) March or April 1942, (2) March or April 1942, (3) At meeting in March or April, (4) Fred McCall (chairman), Miami, (5) A. G. Wright, Miami Senior High School, Miami.

School Vocal Association: (1) Clinic, November 6, Miami, (2) Same, (3) At November clinic, (4) Mrs. Lallie B. McKenzie, West Palm Beach, (5) Mary Frances Whisnant, Fort Myers High School, Fort Myers.

Ohio Valley Music Educators Association: (1-2-3) Not set, (4) C. Lawrence Kingsbury, Bloomington, Ind. (5) Edwin M. Steckel, Oglebay Institute, 1507 Main St., Wheeling, W. Va. (6) O.V. M.E.A. is made up of teachers over a wide area in Ohio and West Virginia. Because of the large turnover this year, the organization plans have not yet been made. President Kingsbury has transferred to Indiana University and Treasurer Joseph Webster has been drafted.

CONTINUED ON PAGE TEN

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Suite No. 3 in D.	2.00	2.75	.25	Symphony No. 4	4.00	10.20	.60
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STRING ORCHESTRA CLASSICS

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Ohio Music Education Association: (1) September 27, Columbus. (2) During the Christmas holiday, Columbus. (3) April 1943. (4) W. Oscar Jones, Findlay. (5) Gerald M. Frank (exec. sec.), 301 Elyria Block, Elyria. (6) At the meeting of the board of representatives on September 27, it was voted to discontinue all state-wide band, orchestra, choral, solo, and ensemble contests for the year, due to transportation difficulties. The board went on record as favoring a program of music education which would best meet present wartime needs. In place of the competitions, music educators will organize numerous concerts, festivals, rallies, and community sings of a nature which will build home morale. Patriotic music, as well as Pan American music, will be given special emphasis in the classroom, along with courses in aerobics, first aid, pre-military training, etc. (see pages 71-72).

Central District: (1) October 30. (2) October 30. (3) Spring 1943. (4) Eugene Ross, Delaware. (5) Pauline Dorn, 79 E. Fifth St., London.

East District: (1) September 10. (2) October 30, Marietta, with Ohio Education Association. (3) May 1943. (4) Wade B. Fair, New Concord. (5) W. C. Fingerhut, Martins Ferry.

West District: (1) District, September 23, Sidney; state, September 27, Columbus. (2) November 15, Sidney. (3) March 1943. (4) Frank L. Humberger, 502 Ridge Ave., Troy.

West Virginia Music Educators Association: (1) November 13. (2-3) Same. (4) Elizabeth Shelton, Bluefield. (5) Evelyn C. Brown, Clay.

Kentucky Music Educators Association: (1) First week in December. (2) April 1943. (3) April 1943 (president and secretary; board elected in sectional meetings). (4) Chester Travelstead, Lexington. (5) Grace D. Dean, 420 Transylvania Park, Lexington.

Central Kentucky Music Educators Association: (1-2-3) In conjunction with Kentucky Education Association meeting, March 18-20, 1943, Louisville. (4) Alexander Capurso, University of Kentucky, Lexington. (6) It has been the custom for the C.K.E.A. to meet in October as a section of the Central Kentucky Educators Association convention. This year, however, no separate sectional meetings are scheduled, but, instead, general meetings on "Education in Wartime." President Capurso has urged all music educators to attend these meetings as an aid in formulating a music program based on current conditions.

Western Kentucky Music Teachers Association: (1) October 9. (2) October 9. (3) At October meeting. (4) James Carter. (5) H. Fox. (6) In the absence of the president and secretary-treasurer, both of whom are in the Army, Mrs. Margaret Kelley, 740 N. 23rd, Paducah, is carrying on the business of the organization. Vocal and instrumental clinics are planned for midwinter.

Louisiana Music Education Association: (1) November 23-24, Shreveport. (2) Same. (3) At November meeting. (4) Robert C. Gilmore, Alexandria. (5) J. S. Fisher, 2546 Hundred Oaks Ave., Baton Rouge. (6) Music Education in Wartime will be the theme of the annual meeting in November. It is planned to have at least one nationally-known speaker, several local representatives of government agencies, panel and general discussions, question and answer periods, all culminating in a definite program of action for the state.

Arkansas School Band and Orchestra Association: (1) Not set. (2) November 4, 5, or 6, Little Rock. (3) At November meeting (to take office in July 1943). (4) Addison Wall, Fort Smith. (5) L. E. Biles, Senior High School, Hot Springs.

CONTINUED ON PAGE SIXTY-SEVEN

Music Educators Journal

Music Educators Journal ^{12/15}

Vol. XXIX

64 East Jackson Blvd., Chicago, Ill.

No. 1

Official Organ of the Music Educators National Conference and of the Six Divisional Conferences and Associated Organizations
Editorial Board: E. B. Birge, Chairman; Bertha W. Bailey, Lillian L. Baldwin, J. W. Beattie, C. M. Dennis, C. R. Duncan, K. W. Gehrken, M. H. Hindsley, H. Spivacke.

TWO YEARS AGO when the music educators of the United States pledged themselves to the promotion of American Unity through Music, we were not at war. Now we are engaged in a life or death battle that reaches into every home and every factory, every farm and every schoolroom, into business enterprise and cultural project, into the lives of individuals and the plans of organizations.

All of the forces of education have been drafted in this war and are mobilized under the leadership of the United States Office of Education and the National Education Association. Along with the others, music education and music educators must assume their full responsibility in this total effort. A definite program of action is demanded at once, for we have been drafted for special wartime services by the offices, agencies, and departments of our government most concerned with the progress of the war.

The challenge to music education imposed by total war comes to us as citizens of a free country. On behalf of the music educators of the United States, and in coöperation with our colleagues in all fields of education, the Music Educators National Conference and its auxiliary, affiliated, and coöperating units solemnly accept their new obligations—obligations freely assumed to keep that country free.

It is the purpose of the following pages to announce our duties and aims in the war effort, to explain what is involved in gearing music education to the war effort, to outline some of the specific opportunities for service offered by our government—and to interpret these opportunities in terms of action, in the school and in the community. The plan of action was first presented at the National Institute on Education and the War held in Washington, August 28-31, under the sponsorship of the United States Office of Education War-time Commission. At the request of the Executive Committee, the Editorial Board is proud to devote the major portion of the first fall issue of the Journal to the Program for Music Education in Wartime.

Music in a Changing World

LILLA BELLE PITTS

MUSIC TODAY faces the same necessity for alterations and adjustments of thinking and practices that confronts every other social agency. We are living through an immediate and fateful crisis the outcome of which turns upon the effectiveness of our nation's efforts in the colossal job of fighting for its very existence—and that of others as well—in a conflict that rages along far-flung battle fronts.

Music has functions to perform in strengthening the moral fibre of our people, whether they are mobilized in the armed forces, in the forces of production, or in civilian defense. The values of music in creating a state of heart and mind that enables people to face difficulties with hope, courage, and confidence are too well known to need reiteration here. Suffice it to say that through music meanings are grasped and emotions stirred which do more than words to weld people together in defense of the principles for which the word *democracy* stands. Music education has additional functions to perform, concrete functions which are outlined on other pages, in the Program for Music Education in Wartime.

Aside from the more immediate function of music in these troubled times, all arts of aesthetic expression have never stood in need of a more careful interpretation than in this period of breaking up of established orders and familiar patterns. For the last century our culture has been dominated by the scientific approach. Consequently, in material power and wealth, this nation has no equal. The very magnitude of man's victories over the physical universe makes it imperative that similar conquests be won over the immaterial forces of the human spirit. Unless material power can be matched with moral force, and worldly wealth with spiritual grace, we shall see an endless continuation of enormous energies seeking outlet in mechanical horrors employed for destruction.

The possibility of such a state of affairs is responsible for the growing conviction that if our democratic way of life is to be preserved and is to reconstruct along progressive lines its ideals and its institutions, artists and scientists cannot work separately, but must labor side by side. The frontiers of man's spirit, which are but dimly perceived and yet to be fully explored, are obscured in the shadowy inner world of personality and human behavior. Work in this field needs every available resource of science—medical, psychological, political, etc.—and, in addition, the intuitive approach which is the artist's contribution to human progress. In this tremendous undertaking the expressive arts will play roles of increasing importance.

On this premise, music has a golden opportunity to demonstrate its unique power to stimulate the imaginative mind to create in terms of the ideal. In music education, as elsewhere in social and professional life, we are being called upon to help build a future imaged in the light of a burning faith in our own ability as a people to meet the spiritual tests involved in realizing democracy in action. Music has spiritual qualities, not

in the sense of being vaporous and impalpable, but in the sense that it represents a creative record of the hearts of men.

In the history of the development of musical thought, mass needs have usually acted as broadening forces. They have tended to liberate and vitalize both the forms and functions of music. Present conditions suggest that, aside from the immediate service it can perform in the war effort, music stands a chance to fulfill one of its most important functions by meeting, if only partially, some of the creative needs of millions of people.

Time was when men and women, boys and girls, gained profound satisfaction from creative, manual work in the entire process of which they took an active part. Today this is rarely the case. As industrialization increased the amount of large-scale production, people came to have slight, if any, contact with or feeling for the total process which goes into making a finished product. Hence, for the satisfaction of the creative energies of millions of adults and children, outlets must be sought which daily occupations no longer supply.

The wall which once separated the musician from other people has been scaled by modern invention. In an incredibly short time a musical audience of universal proportions has come into existence. Music pours from the air waves, day and night, indoors and out, on land or sea. Phonographs and records, constantly being improved, are sold in ever-increasing numbers. The sound-film traverses the globe and television is just around the corner. Music literally permeates the world we live in. On the highway, in the kitchen, on the street corner, in the family living-room, in the shoe-shine stand, in the schoolroom, everywhere there is music. Mothers doing housework to Tchaikowsky and children doing homework to the "Hit Parade" are commonplaces these days.

Nothing comparable to the current pervasiveness of music has prevailed since the days when every man was his own instrument for making music; when not only entire tribes participated in rituals employing music, but from dawn to sunset the business and pleasures of life were set to music. It is even possible that the common meeting ground provided today by radio and sound-film may eventually close the gaps which opened when music lost its public function in the audience chambers of princely patrons. From such an eventuality would come—and there are signs it may be on the way—a singing, dancing, musically creative people. Whether or not the machine age is capable of giving music back to the people in the sense of developing a musical productivity that originates in the human medium, may turn out to be the most crucial question that music education has yet been called upon to answer.

It is not enough that the cultural advantages to be derived from listening to good music are universally available via the machine, however. Further participative experiences are required. Machine power has to be translated into more productive human resources, if we are to create, eventually, the kind of musical culture that is innate in us—music that is ours, because it is an extension of our own way of life as it is actually lived.

Music and the other arts, and all aesthetic aspects of human activity as well, are not separate endeavors, but expansions of social processes that project themselves

NOTE: This article is adapted from the manuscript of a book on which work has been in progress for two years. Because the underlying philosophy presented by the author is so distinctly in line with that of the Program for Music Education in Wartime, the Editorial Board requested and obtained permission from the author and the publisher to publish this adaptation. The material is subject to copyright protection and may not be reprinted without the express permission of the author.

into home and family life, and into citizenship and community relations. Education in all its ramifications is being urged to accept the obligation to assume leadership in a common search for the human values inherent in the currents and crosscurrents of evolving social changes.

The time is past for justifying and defending music as an essential factor in a comprehensive scheme of education. Even a superficial survey of the status quo of music in our schools would show that *what is, is good*. So good in fact, that music is being challenged to cut across life and the everyday experiences of all the people as effectively as it already cuts across certain aspects of education and the culture.

Let us, therefore, go out to meet these challenges. Like the members of every other area of social and professional life, music educators are in a position demanding courageous undertakings. We shall be called upon, not once but many times, to change our viewpoints and habits, for changes are striking our world with lightning-like rapidity. We scarcely dare imagine what will happen next, much less consider the inevitable adjustments which the coming months and years will make necessary.

In experimenting with unfamiliar ways, the worth of traditions should be carefully weighed. If it turns out that following accustomed paths is a backward course, then it is time we proceeded to study the discernible framework of the changing social patterns within which we shall be obliged to work. In following promising explorations into different approaches to developing and utilizing music curricula, we need not ignore the knowledge of the past or forego its aid in interpreting the present. And we shall find, whenever we look back for help, that one of the greatest gifts of the past is the assurance it gives of the indomitability of the creative intelligence of men. This no external force can destroy.

The central theme of the Conference derives from a passionate belief in the creative intelligence present to a degree in every normal child, and an equally passionate conviction that every child needs the kind of expressive experience which music so uniquely provides. The basic principle of our democracy is founded upon faith in the ability of free men to shape their own destinies in accord with an ideal, not of what men are, but of what they are capable of becoming.

Our continuing purpose, then, is to suggest ways and means of planning and implementing transitional and basic programs that will enable music to serve up to its fullest capacity as an indispensable element in children's living and learning during a period marked by unprecedented social change. Our immediate purpose is to translate those programs into serving the war effort.

The proposals made on other pages of this JOURNAL are intended to be neither all-embracing in scope nor final in form. Their aim is to point out what *must* be done, if music educators and music students are to fulfill the duties assigned to them by their government, and to suggest ways of planning and methods of operation based upon the general need. It is hoped that they may be instrumental in clarifying the changing concepts of the function of music in democratic living, and the function of music and *all* education in fighting a war.

In planning our programs and in our everyday teaching there is a lesson to be learned from Walt Disney, whom *Fortune* calls a "great teacher." "Walt Disney's years as an entertainer have been invaluable preparation for his new career as a teacher," says *Fortune*. "The success of his movies has sprung from their universal appeal to millions of people of all nations, all ages, all degrees of experience, intelligence, and learning. To achieve this he has had to learn to work in terms of universal human emotions and experiences, of joy and fear and sadness, love of the strange, the grotesque, the

incongruous. And he has had to learn to work with instant clarity."

It is this kind of teaching that we need in the schools, and nowhere is there a better opportunity for it than in the fine arts.

We are challenged to prove that music can contribute a distinctive service because it imparts to the spirit certain experiences which cannot be realized by means of words, pictures, or any other communicative art.

In professing to be music educators we are officially obligated to take the responsibility—and the consequences—of making decisions regarding the adoption and adaptation of the Program for Music Education in Wartime. Planning of the curriculum and the extra-curricular activities is our business as well as that of our administrators. In fact, we now have a double duty to perform. One is to reinterpret music education in the light of the times to ourselves; the other is to reinterpret it to those outside of our field, in order that we may better work with them in this over-all program which demands the best of everyone.

The actual function of music in the over-all program cannot be understood fully by those who do not understand the real power of music. *We* know that music can speed up communication and therefore has the potentiality of becoming a major element in stimulating everyone—in the school and in the community—to give his utmost to the war effort. But unless there is a comprehension of this by those who work with music, it becomes little more than decorative, a pleasing accessory.

Music educators are not alone in thinking that music cannot give its best service by the simple process of falling in line with plans initiated in other fields, no matter how good those plans happen to be in their own way for their own purposes.

It will have to be admitted that music has so long been practiced as a special activity that its function as a normal means of communication, generally understandable and usable, has all but been lost sight of, except theoretically, by both general and music educators. In this period of cultural, as well as political, social, economic, and military crises, we in music education are obligated to reevaluate the public function of music in our own, as well as in the general, interest.

We have produced the most brilliant and expert musical performance by the largest number of student groups of any other nation at any other time in history. Also, we have at the present time more honest and devoted music teachers than we have ever had. Furthermore, we have more men and women in our profession who excel in more ways than has ever before been known. But excellence of musical skills is not now the burning question. Confronting us are changes that are uprooting cultural patterns on all sides. So what matters most now is that we defend our fundamental belief in the power of music to perform a major service, first in helping keep open the way to, second in helping create, the richest and freest life for all.

The troubles of today's world, therefore, offer not only a challenge to get a better grip upon the essentials of our jobs, but a chance to see them in correct perspective with the common causes which pull all people together.

It seems, then, an inescapable conclusion that music educators should accept full responsibility for the implications inherent in the particular functions of music and education by helping to develop a new era of educational policies—an era which today places education at the *service* of our democracy, an era in which a war *might* be won or lost on the education front, an era which, in the peace to come, will augur a better world through wiser use of human resources.

The Program Outline

THE PROGRAM for Music Education in Wartime is a coördinated part of the over-all wartime program for the schools sponsored by the United States Office of Education and its Wartime Commission. It is outlined in detail in a special handbook issued by the Music Educators National Conference and here preprinted. The assignments given to music teachers and music students by various government departments, offices, and agencies, and by other agencies directly participating in the war effort, require that every member of the M.E.N.C. and its auxiliary, affiliated, and coöperating units orient his syllabus, his public-performance plans, his community relationships, and his personal schedule to the general platform outlined below. Specific obligations and instructions are given in detail on the pages which follow.

Office of Civilian Defense. Active coöperation in a coördinated program of school and community participation in the activities of local Defense Councils.

Active participation in the school and community projects set up by other divisions of the government and in other pertinent activities of these divisions.

[Here are named only the government and civilian agencies referred to on pages following. When the complete *Manual for Music Education in Wartime* is published, additional information will be included regarding participation in the activities of other agencies, such as the Department of Agriculture (Extension Service—4-H Clubs, Home Demonstration Groups), Selective Service System, Work Projects Administration, American Red Cross, etc.]

War Department

Treasury Department

Federal Security Agency

War Production Board

Office of War Information

Office of Price Administration

Library of Congress

Department of State

Office of the Coördinator of

Inter-American Affairs.

Pan American Union. Continued active collaboration in such phases of the inter-American program as the exchange of educators, performers, students, and music.

United Service Organizations. Active participation in specific local projects according to the plan of operation drawn up by the U.S.O. and the M.E.N.C.

American Music. Utilization, through integrated study and performance, of folk, art, and patriotic music, old and contemporary, of the United States, the other American republics, and Canada.

Music of the United Nations. Study and performance of the music of the countries comprising the United Nations.

Patriotic Programs and Ceremonies. Active service in patriotic affairs of school and community.

Workshops. A plan for making available to all music directors and teachers workshops in the interpretation and application of the wartime program as applied to classroom, school-wide, and community activities, such workshops to be major features of all meetings of music educators, national, divisional, regional, state, district, local. Topics to include: Techniques of Community Sings, Development of Student Leadership, Care and Repair of Instruments, Music of the United Nations, and others relating to the specific application of the items in this outline.

Emergency Training. A plan for supplying emergency training in the techniques of teaching and conducting instrumental groups to music teachers pressed into service to carry on for band and orchestra leaders drafted or enlisted in the armed forces. A similar plan for emergency training in choral techniques.

Organization Activities. A plan for the participation of all M.E.N.C. auxiliary, affiliated, and coöperating units in the development and accomplishment of an efficiently coördinated wartime program through systematic use of all available media.

Other Organizations. Collaboration with the parent educational organization, the National Education Association, and all other organizations, in and out of the fields of education and music, toward the development of a well-coördinated, composite, nation-wide war effort. (Names of coöperating organizations are given in the "Headquarters" columns, pages 71-72.)

Music Education in Wartime

"Music for Victory"

What Are the Aims of the Wartime Program for Music Education?

THIS WAR has to be won by people. Therefore, in mobilizing music to help win the war we are proposing to use music to help people do their jobs better, to understand better all the issues involved in winning the war, on the battle field and in the realm of ideology. Because we, the music educators of the United States, believe in music as a powerful social instrument, it is our obligation to see that music and music education serve to fullest capacity in the war effort.

In common with every other social agency and with all divisions of education, we as music educators are called upon to interpret our skills and knowledge in terms of the needs of today. Our help is indeed needed in the prosecution of the war, if this country is to come out of the conflict with its traditional ideals of democracy intact. It is needed as well for combatting those forces which we know to be inimical to freedom, peace, and the elementary human right of all people to determine their own destinies.

We offer all-out service to our country to the end that our training and experience, our particular musical skills, and our qualities of leadership and imagination may be utilized to the maximum extent in helping to interpret and reinforce the principles concerning the rights and freedoms of the individual upon which our democracy operates, to arouse and strengthen in our people that spirit of faith in those principles, and in the ideal of man united by ties of universal brotherhood, which will impel them to help win this war in whatever way they can, through both personal and collective effort.

This program is not concerned with pushing into the spotlight any individual or any group through the medium of some spectacular contribution to it or through the plugging of any particular original composition; it is concerned with pushing the war effort, and all that it implies, through to a successful conclusion. The question to be asked by teachers today is not "What do I get out of my membership in the Conference?" but "What can I give, through my membership in the Conference, to the war effort?"

In short, music education is pledging to give its utmost in war service and peace planning. Many will fight on the home front, others will be called far afield. There will be much work that is hard, much that is disheartening, but because the work is with people and for people, with music and for music, never can it be uninspiring.

What Is Involved in Gearing Music Education to the War Effort?

The Program for Music Education in Wartime must be coordinated with the over-all program of general education and community activities. This means, first of all, that there must be full understanding of the relationship of music education to the over-all program, second, that there must be an understanding on the part of the administrators and all individuals and agencies of the contributions which music educators can supply.

This involves close cooperation and constant consultation with school administrators, careful planning based on their advice, and a definite working relationship with all national and local agencies concerned with the war effort and with all other organizations, particularly those in educational and related fields which are serving the war effort through national and local activities.

To this end the Board of Directors of the Music Educators National Conference, which represents also the auxiliary units—the National School Band Association, the National School Orchestra Association, the National School Vocal Association, and the Music Education Exhibitors Association—has accepted responsibility for service in facilitating a continuous cooperation between music education and the government agencies concerned with our wartime program. In this service has been enlisted the leadership of the officers of all affiliated and cooperating organizations in the field of music education.

The following are essentials in aligning music education with the total war effort:

(1) Coordinated effort

- a. Within the schools, merging the entire wartime effort of education in one coordinated plan of action.
- b. Between music educators and all other music leaders.
- c. Between music educators and all other educational administrative bodies, leaders, and agencies.
- d. Between music educators and all leaders in civic or community, religious, business, industrial, and fraternal activities.

These are the necessary steps involved in adequate and effective utilization of the resources of music education in coordination with the wartime aims of the national government. The latter can become meaningful only in terms of personal and functioning relations. There can be no organized agency—governmental, educational, or what-you-will—without individuals acting together for ends mutually recognized and desired.

Confusion and wasted energy can be eliminated only by adequate coordinated planning, which is essential if music is to serve to its fullest capacity.

(2) Reinterpretation of the meaning and function of music in the face of emergency conditions and enlarging obligations

This would neither exclude nor discontinue any of the things which are now being done, if those things are actually demonstrating the socializing influence of music.

(3) Reorientation of a broad-scale program of music education

This is necessary to enlarge opportunities for making actual the public function of music. Offering the resources of music education as contributing factors in the wartime program obligates music educators to

IN a communication to the Board of Directors of the M.E.N.C., Major Harold W. Kent, education liaison of the War Department's Bureau of Public Relations, Radio Branch, said in part:

"The enterprise undertaken jointly by the Radio Branch of the Bureau of Public Relations and the Music Educators National Conference, which goes under the general head of 'Music in the National Effort,' has produced profound and significant results among the various elements of the music field. Yet we feel that we have a long way to go. Within the framework of each teacher's routine and sphere of influence may be found the most potent support of the war effort—nothing comparable to it exists anywhere among our social institutions. It would seem to us here that a still greater impetus can be given to the war effort by those teachers who have a music angle in their work. One answer to the need for a further strengthening of the hand of the teachers might well lie in the development of a very short selected list of singable and playable music of the Americas and the United Nations, with the thought that this list might become a major music enterprise in the school for the duration of the war. This describes itself as an extension of the original 'Music in the National Effort' project.

"It is our hope that the Music Educators National Conference and its auxiliary and affiliated organizations will be able to accept this enlargement of its original assignment, for it is felt that this activity will probably make still more projective the strategic place that music, through the direction of the teachers, can play in the national effort."

bend all their energies to the one goal of putting into direct action all the socializing potentialities inherent in music.

(4) Changes in scope and emphasis

These are inescapable features of a forward movement along a broader front.

(5) Leadership

The wartime program for music education is one in which music teachers are expected to take leadership. It is further expected that the music teachers will coordinate their efforts with the general program of the schools, and, most of all, it is expected that the music teachers will see to it that their efforts reach **all the students in all the schools**. In addition, as far as possible, it is expected that through the leadership of music educators, the Program for Music Education in Wartime will directly influence, or at least touch, every citizen in the communities served by the respective schools.

(6) Organization machinery

Objectives, basic principles, and general procedures for the wartime program are outlined on the pages following. Specific activities and procedures must be developed in accordance with the needs and opportunities. Therefore, in order to secure maximum benefits of combined thinking and planning, there must be immediate and constant means for exchanging experiences:

- a. In meetings, forums, institutes, and the like—national, regional, state, local.
- b. In articles published in the Music Educators Journal and other periodicals, and in the bulletins of state associations, district organizations, In - and - About Clubs, etc.
- c. In special bulletins issued from national headquarters. There must also be certain investigations and studies which will provide authentic reports, statements of policy and procedure. These projects fall in the province of the Music Education Research Council.

Further, there must be constant contact with government offices and agencies in Washington, including the National Education Association, which will be maintained through the continuation of the Washington office of M.E.N.C., provided by cooperative arrangement with the Music Division of the Pan American Union and N.E.A.

(7) Relationships

Inasmuch as united effort is a requisite to the war effort, the program for Music Education in Wartime can be successfully implemented only through the full participation of every music educator in a coordinated program outlined in item number 1. Complete cooperation, therefore, cannot be realized without comprehensively planned organization in which will be enlisted the school administrators, the National Education Association and its departments, state teachers associations, state organizations of administrators, and other organizations such as the National Congress of Parents and Teachers, Music Teachers National Association, National Association of Schools of Music, National Federation of Music Clubs, National Recreation Association, Musicians Union, Sinfonia, service clubs, women's clubs, civic and industrial groups, and others. Such cooperation and coordination cannot be overemphasized in mobilizing intelligent interpretation and effective action in the war effort.

What Is the Obligation of the Music Educator?

Fulfilling the kind of program implied by the foregoing begins with the leaders. Whatever the instrumentality called into service, its effectiveness depends upon the way it is applied to human purposes. Hence, the leaders whose job it is to interpret, organize, and direct courses of action are importantly affected by any and all changes of procedure. The present broadened front line, with its attendant changes in emphasis, and its reinforcements at various points, indicates that music educators are obliged to:

(1) Gain a broader concept of what it means to be a music educator.

(2) Gain a better insight into what constitutes mutually advantageous reciprocal relations between music specialists and the general field of education.

(3) Interpret and use all the skills and knowledge at our command in terms of the present emergency.

(4) Redirect our thinking in regard to our relations to the community and the nation.

(5) Reevaluate the purposes, scope of activities and emphases as regards meetings of our professional organizations—local, state, regional, divisional, and national.

(6) Prepare ourselves mentally, as well as materially, for the acceptance of the responsibilities attendant upon carrying through a Music for Victory program.

How Can the Wartime Program Function in School and Community?

By establishing a new focus and a new emphasis in plan and operation of the entire school music program, whereby every pupil from preschool through college will participate actively as an individual or as a member of some organized music activity. This involves:

I. THE GENERAL MUSIC PROGRAM

(1) Universal singing of those songs that express and contribute to the spirit which actuates the entire program. This is basic in the plan. The songs for such universal participation, especially selected for the purpose, must have appeal alike to children and adults. In order that there may be national unanimity, a recommended selection will be provided, the first installment of which is given on page 25 ("Suggested Song List").

(2) Utilization of organized vocal and instrumental music groups to provide leadership through the medium of the more talented music students in the development of all-inclusive participation in the singing of the selected songs. For instance:

- a. An ensemble from the high school band or orchestra may help to develop more satisfactory and enjoyable singing on the part of the pupils in the grades.
- b. An instrumental quartet may help the students learn to sing the parts of such songs as "America"—enriching the experience for all.
- c. Members of organized choral groups can take responsibility for leadership:
 - i. In developing general assembly or classroom singing.
 - ii. In developing discussion programs among members of the general student body. In such discussions the meaningfulness of the national effort and music's part therein can be furthered; the songs of our nation can be made more significant, more *living* aids in our everyday lives; peoples of other nations can become better known to, and appreciated by, us through study of their music.

(3) Coöperation with the other departments of the school through active participation in such programs as they inaugurate, whether or not music is involved.

(4) Planned use of music of the United States, instrumental and vocal, traditional and contemporary, folk and art.

(5) Planned use of the music of the United Nations in both formal and informal programs and in coöperation with other departments of the school.

(6) Special attention to the use of Latin-American music in connection with inter-American relations.

(7) Coöperation with government and service agencies, not only in specific projects hereinafter outlined, but through interpretation of the programs of the various agencies as they concern the schools and the role of school activities in carrying out such programs in the communities.

II. THE SPECIAL MUSIC PROGRAM

Choirs, bands, orchestras, ensembles, and similar selective group activities should continue their function as an extension of the general music program for the benefits derived by members of these groups and by the student bodies and communities which they serve. The restrictions imposed by such wartime problems as transportation, safety, housing, and financing should not materially affect either the scope or quality of the special features of the school music program. Actually, the only significant change should be to refocus upon intensification of activities within local communities and relatively small areas. This entails, in addition to the services which special groups perform in enriching the social and cultural life of the school and community, a new emphasis upon their function as leaders in carrying on a progressively successful general and community music program as outlined under I and III respectively. Concrete examples of special activities for school bands, orchestras, and choruses include:

(1) Programs honoring the men in the armed services, held in school assemblies and giving individual mention to graduates of the particular school concerned.

(2) Flag ceremonies at gatherings of the student body, instigated or coöperated in by the band.

(3) The presentation of "To the Colors" at a definite time each morning, bringing all students to attention as the flag is raised, and the playing of "Retreat" at the lowering of the flag each evening.

(4) The organization by members of the vocal and instrumental groups of special ensembles, not excluding "barbershop quartets," or other popular types of singing and playing groups.

(5) Outdoor concerts on the school grounds by the band, orchestra, or chorus, or by a combination of two or all three of these organizations.

(6) Patriotic pageants utilizing chorus and orchestra, chorus and band, or all three, and, in addi-

IN planning the details and in carrying out such a broad program, it is evident that attention must be given to the human and spiritual values embodied in song and symphony before introducing technical consideration. *All* children are to be regarded as participants, rather than the specially trained few. They will be sharing together rather than competing. Good will and friendliness will be induced. Moral discipline is involved in enlisting for service, whatever its nature. Reciprocal obligations arise when an entire school or whole community mobilizes its energies. Giving and getting of necessity have to be balanced.

Above all, it is important that the music, whether sung or played, be selected on the basis of its expression of ideas that are vitally stimulating to the type of action necessary to aid the progress of the war effort.

tion, dance and speech groups, where such exist, and members of the general student body.

(7) Special programs arranged in connection with the specific assignments of government agencies, such as the Schools at War Program of the Treasury Department (see page 22).

(8) Special projects such as the composing of songs for the Schools at War Program.

III. SCHOOL MUSIC AND THE COMMUNITY

The music educator has a dual responsibility, first as a private citizen and member of the society which has inherited the liberty established by our forefathers, second as an employee of the schools, a member of the faculty, a teacher and leader of children, and a community servant. As a citizen and school employee, his boss, so to speak, is the community which supports the school. Together with his fellow teachers he works under the supervision of a board of directors and a manager, just as do employees in a defense plant or any other large institution. Whatever the purpose of the plant or institution, each employee must contribute to the end product; his energies and skill must be coordinated with the ability and labor of his colleagues under the supervision of the general manager, in our case the school administration. The purpose of this rather obvious analogy is to emphasize the fact that every suggestion herein is understood to be predicated upon the approval of school authorities insofar as the specific items are related to the school policy or program, or the relationship thereof to community agencies and affairs.

Many opportunities are afforded to the music educator and to the school music department for functioning in the community wartime program. Music teachers should:

(1) Enlist for service in the local Defense Council, in one or more of the activities which it carries on, including projects undertaken in behalf of the programs of government agencies, some of which are mentioned on pages following.

(2) Cooperate in the development of community-wide singing programs, for example, by providing, through the local Defense Council, trained song leaders to assist block captains in developing and carrying on a program of community singing in every block (senior members of choruses, bands, and orchestras can be coached for such assignments).

(3) Participate in patriotic ceremonies and rituals.

(4) Assist leaders of local organizations and groups—religious, civic, industrial, and the like—in developing and carrying on their special programs in behalf of the war effort.

(5) Request pupils to inform their parents regarding the special programs carried on by the various government agencies over the radio and otherwise, so that the entire family may share a common interest in the school, community, and nation-wide war effort.

(6) Encourage members of bands, orchestras, and choruses in the development of home ensembles in which parents and students may participate, using, among other things, the specially selected list of songs appended to this program (see page 25).

(7) Cooperate with radio stations in planning and carrying on "family radio sings." Have a studio workshop group, including singers and good song leaders. Use some of the songs from the cumulative list referred to directly above. Have pupils interest

their families and friends in forming home groups to participate in the sings.

(8) Provide trained small-ensemble groups—the "mobile units" of the band, orchestra, and chorus—to participate in all types of community programs, including church services, Sunday-school meetings, etc.

(9) Provide cornetists and trumpeters to play the common bugle calls when needed for community events.

(10) Provide members of the marching band to instruct civilian defense units and members of the home guard in the fundamentals of formal drill.

(11) Take responsibility for leadership, or for providing leadership, where none exists, and cooperate wherever possible with other leaders by becoming a participant in their programs or activities.

How Can the Wartime Program Be Furthered Through Official Meetings?

All meetings of music education groups—divisional, regional, state, district, and local—can be made to serve in whole or in part as special training schools in the type of leadership and technique involved in the wartime program. Following are suggested topics and activities for general sessions and laboratory or workshop meetings:

I. GENERAL-SESSION TOPICS

(1) The Challenge of the Wartime Program for Music Education.

(2) Interpretation of the Wartime Program for Music Education.

(3) The Wartime Program for Music Education in Operation.

II. STUDY, WORKSHOP, OR LABORATORY-SESSION TOPICS

(Such sessions held in lieu of section meetings)

(1) Interpretation and application of the wartime program, especially as regards pupil cooperation (for classroom-activities workshop or laboratory).

(2) Over-all community participation (for workshop or laboratory in the techniques of organizing intracommunity musical activities).

(3) Leadership, materials, and techniques for improving the quality of performance in community sings (for workshop in community sings).

(4) The technique of conducting and teaching instrumental and vocal groups (workshop for music teachers who are pressed into service in their schools to carry on for band and orchestra, glee club and chorus leaders drafted or enlisted in the armed forces).

(5) The salvage, care, and repair of instruments (workshop).

(6) Development of student leadership. In addition to conducting, this includes making the especially gifted students responsible for enlarging the repertoire and improving the quality of the student-body performance, as well as using such students for other teaching purposes.

(7) Americana: Songs of the United States, traditional and contemporary, art and folk.

(8) Latin-American music.

(9) Music of the United Nations.

(10) Original composition by pupils (the writing of songs, or the writing of new words to old songs, expressing the ideas and spirit of the youth of today).

(11) Patriotic ceremonies, rituals, and pageants.

What Opportunities in the War Effort Are Offered to Music Educators by the Government?

UNITED STATES OFFICE OF EDUCATION

The entire Program for Music Education in Wartime is a part of and coordinated with the general wartime program for the schools sponsored by the United States Office of Education and its Wartime Commission. In this general program all teachers and all students are expected to participate. The report of the proceedings of the National Institute on Education and the War, held in Washington, D. C., August 28-31, 1942, under the sponsorship of the U. S. Office of Education Wartime Commission, constitutes a valuable handbook which is available for leaders in the field of education. General topics include: wartime demands for manpower; education's role in manpower mobilization; wartime calls for volunteer service; organizing volunteer service in schools and colleges; what we are fighting for; adapting curriculums to meet war and postwar needs; war trends in finance and price control; what education can do to help win the war. (See "High School Victory Corps," page 62.)

OFFICE OF CIVILIAN DEFENSE

Basic in the wartime organization of civilians is the local Defense Council, which the federal O.C.D. serves in an advisory capacity. Music leaders should stimulate action by local Defense Councils, taking an aggressive part to see that community singing and other forms of music are included in the programs of every appropriate community gathering, public or private. Each music educator should:

(1) Enroll through his local Civilian Defense Volunteer Office, offering his services as music teacher, music leader, or in any other capacity, whether or not music is involved.

(2) With the approval of his superintendent or principal, offer the services of school music groups, through the local Defense Council, to any agency served or activity carried on by the Defense Council.

(3) Coöperate with the Defense Council in planning and activating a wartime program of community music.

(4) If there is no local Defense Council or other community agency serving the same purpose, consult school officials and, guided by their advice, assist in the development of a representative and active local Defense Council. This organization should seek to mobilize civilian support and participation in the war program at home.

(5) Offer to serve on the music committee of the local Defense Council, insisting on the place of music in wartime civilian activities, and seeing that music has its place on every program.

WAR DEPARTMENT

The Bureau of Public Relations of the War Department, through the Educational Liaison, has enlisted the forces of music education in the national effort. The broad program, as well as a statement of the attitude of the War Department in regard to the use of music within the armed forces and among civilians, is to be found in the special brochure **Music in the National Effort**, issued by the Bureau of Public Relations, Radio Branch. It should be noted that the Bureau of Public Relations especially urges more extensive use of the program outlined in the brochure, as well as interpretation of the broad purposes of the

brochure, namely, to make the War Department known not only as a combat force, but also as a force interested in the issues on the home front.

In principle, every phase and application of the Program for Music Education in Wartime is part of the program suggested by the Bureau of Public Relations. Specific items particularly significant include:

(1) Coöperation with the local agencies in seeing that bands, orchestras, and chorus groups, singing, and all types of musical performances, formal and informal, are made available for:

- a. The departure of men for training camps.
- b. Returning groups of soldiers on leave.
- c. Community war-effort activities: Red Cross meetings, bond sales campaigns, air raid drills, and the like.
- d. All public gatherings where, under guidance, wholesome results will follow the type of programs suggested for assembly singing as described herein.

(2) The securing of assignments for qualified student leaders, bands, orchestras, and choruses, and selected small ensemble groups to coöperate in "putting over" public sings. One choir, orchestra, band, or smaller group can perform real service by doing nothing more than supplying the background—or shall we say "oomph"—for the singing of a group of people who, without such aid, might be diffident about letting out their voices.

(3) The promoting of listener interest in the "High School Victory Corps Hour" radio program, sponsored by the United States Office of Education, National Education Association, and the Association for Education by Radio, with the assistance of the War and Navy Departments (Tuesdays, Blue Network, 2:30-3:00 P.M., E.W.T.) and other radio programs, several of which are mentioned on another page. M.E.N.C. is coöperating with the sponsors in the music section of each of these programs. In connection with the "High School Victory Corps Hour," the Bureau of Public Relations suggests that music teachers and members of music classes should take the lead in coöperating with the administrators in developing interest in the music portion of the program, where opportunity is given all pupils in all high schools in the United States to participate together in song every week. Carefully planned and wholehearted coöperation of music teachers and music students can do much to vitalize these programs through music and help to make the "High School Victory Corps Hour" belong to each student in every student body throughout the land.

FEDERAL SECURITY AGENCY

The Federal Security Agency also wants our citizens to become better acquainted with its responsibilities in the wartime program of our government and in this has enlisted the aid of the schools. The M.E.N.C. has been invited to sponsor certain programs of the "I Hear America Singing" broadcast (Saturday evenings, 6:00 to 6:15 E.W.T. Mutual Broadcasting System network). With the aid of the music department of every school in the United States, pupils and parents should become members of the air audience when this important agency presents messages pertinent to national wartime issues, utilizing music as the principal medium of the program. Listen regularly and urge all those with whom you have contact to join the radio audience. Programs arranged by the M.E.N.C. thus far announced will

A Telegram From Secretary Morgenthau

A PROGRAM OF WAR ACTIVITIES TO BE KNOWN AS "THE SCHOOLS AT WAR" IS NOW BEING PROMOTED BY THE EDUCATION SECTION OF THE WAR SAVINGS STAFF IN WASHINGTON. IN THIS PROGRAM MUSIC WILL HAVE A LARGE PLACE, HELPING TO STRENGTHEN THE AMERICAN SPIRIT IN WARTIME AND TO FOCUS ATTENTION ON THE OPPORTUNITY TO BUY WAR BONDS AND STAMPS. MUSIC EDUCATORS THROUGHOUT THE COUNTRY ALREADY ARE MAKING A SPLENDID CONTRIBUTION TO THE WAR EFFORT THROUGH THEIR WORK IN THE SCHOOLS, BUT I AM SURE THAT THE MUSIC EDUCATORS NATIONAL CONFERENCE AND ITS AFFILIATED ORGANIZATIONS CAN DEVELOP THIS WORK STILL FURTHER IN THE SERVICE OF OUR COUNTRY. I SHALL APPRECIATE YOUR COOPERATION IN THIS EFFORT.

HENRY MORGENTHAU, JR., SECRETARY OF THE TREASURY

WASHINGTON, AUGUST 1, 1942

be supplied between October 10 and December 5 by school and community organizations in the following cities: Los Angeles, Philadelphia, Des Moines, Denver, and Cleveland; other cities to contribute will be announced later. Program details are given on pages 31 and 62 of this issue of the JOURNAL.

TREASURY DEPARTMENT

In all our national effort we have no greater responsibility—and it is one in which we all can share—than that of paying bills. Our Treasury Department must see to it that we make both ends meet. We must understand, however, that our investment in War Bonds is urged by the Treasury Department not alone to raise money to finance the war, but—equally important—to provide a plan for wise saving now as a protection against the disasters of inflation in the years immediately following the peace. Moreover, money which is taken out of circulation in this manner and which, therefore, we have not spent for things that we do not really need now, will come back to us later on when we may seriously require it to pay for necessities. Secretary of the Treasury Morgenthau has enlisted our aid in the telegraphic communication printed at the top of this page.

The Schools at War Program, jointly sponsored by the War Savings Staff of the Treasury Department and the U. S. Office of Education and its Wartime Commission, is described in detail in the **Handbook of Suggestions**, available to all teachers and administrative officers. A supplementary bulletin published for the M.E.N.C. is entitled **The Music Educators and the Music Students of the United States in the Schools at War Program**. Copies may be secured by addressing the Education Section of the War Savings Staff, Treasury Department, Washington, D. C., or the Music Educators National Conference, 64 East Jackson Boulevard, Chicago.

WAR PRODUCTION BOARD

The task assigned to the War Production Board is not just to divert critical materials from peacetime to wartime needs; it is also concerned with conservation of manufactured products now in use. For instance, members of the school band and orchestra can help in this program by learning how to take special care of their instruments in order that there may be no needless damage or wear. Many other ways of helping will occur to the music educator or

student who wishes to aid the progress of the war by conserving what we have, whether it be the tools of music or any other manufactured goods. Music teachers should join with their fellow teachers in developing on the part of pupils and parents a thoughtful understanding of the importance of aiding all government agencies by cheerfully accepting the responsibilities and sacrifices demanded of civilians. Specific activities in which music education and music students may cooperate with W.P.B. will be announced in special bulletins.

DEPARTMENT OF AGRICULTURE

Fundamental in promoting music activities in rural areas are the 4-H Clubs and Home Demonstration Groups sponsored by state agricultural colleges with the cooperation of the Extension Service of the U. S. Department of Agriculture. The wartime program manual will contain suggestions for the collaboration of music educators in this vital work.

OFFICE OF WAR INFORMATION

The function of the Office of War Information is of direct concern to all citizens and has particular significance in the field of education. Music educators and their functions have a specific relationship to O.W.I. in its responsibility for disseminating proper war information. It must be borne in mind that effective participation in the Program for Music Education in Wartime involves sympathetic understanding of the relationship of every division of the wartime government, to ourselves as individuals and to the successful prosecution of the war effort. Opportunities for aiding the O.W.I. in the broad wartime program in the music classroom and elsewhere will be obvious to the thoughtful teacher.

The C.B.S. School of the Air will serve as an important official outlet for O.W.I. Special attention of pupils and teachers should be directed to the School of the Air music broadcasts entitled "Music on a Holiday—Music for Victory" (see page 31).

OFFICE OF PRICE ADMINISTRATION

The program undertaken by the Educational Relations Branch of the Consumer Division of the Office of Price Administration embodies a long-range study of the government's price control and rationing plan. Cooperating are more than 8,000 local War

Price and Rationing Boards, composed of volunteers appointed by heads of local Defense Councils. Teachers have an opportunity to promote understanding and to guide participation in various ways; specific suggestions involving cooperation of music teachers are offered by the Educational Relations Branch.

This is distinctly a wartime consumer-education program and, as such, is definitely related to every other factor of the Program for Music Education in Wartime outlined in these pages. Every teacher should familiarize himself with the contents of the **Teachers Handbook on O.P.A.'s Economic Wartime Program**, and other bulletins made available by the Office of Price Administration.

Music teachers will of course have an opportunity to participate in the school-wide program which each school is asked to develop. All details are described in the handbook and bulletins referred to above.

LIBRARY OF CONGRESS

The Music Division in the Library of Congress has done much to make the people of America conscious of their own folk music. This music is vital and original, bearing in itself that spirit of freedom and variety which only exists in a land of liberty. The absorption of America's own musical heritage may be of inestimable value in producing a public solidarity against the doctrines of countries determined to shackle and restrict all manifestations of creative humanity. Through many agencies, including the Music Educators National Conference, the Library of Congress makes available its practically unlimited folk resources.

Valuable in a different way, but likewise of prime importance, are the printed and manuscript holdings of the Music Division. Music educators and organizations can be and are supplied with bibliographical guidance obtainable nowhere else, with unique historical data, with incomparable inspirational music which is here in untold quantity, and with whatever auxiliary means a practicing musician needs as he turns music into an instrument to attack and conquer the Axis as well as to buoy the hopes of the people of the United States.

[Through the cooperation of the Music Division of the Library of Congress, the M.E.N.C. was enabled to present the program "American Songs for American Children" at its biennial convention in Milwaukee in the spring of 1942, and to distribute copies of a brochure of the same title, containing reproductions of a few outstanding American folk tunes. A similar program is planned for the 1943 N.E.A. convention.]

THE DEPARTMENT OF STATE

The Department of State, of course, is concerned with many matters pertaining to the peoples of all nations. The purpose of the cultural program fostered by the Department of State is outlined in the following statement approved by the General Advisory Committee in Cultural Relations to the Department of State:

(1) The General Advisory Committee of the Division of Cultural Relations urges the vigorous development of cultural relations between the people of the United States and other free peoples of the world, for the purpose of fostering helpful international relations on a basis of mutual understanding and appreciation.

(2) The Committee conceives the program of cultural relations as a long-term program of continuing activities, which should, however, be realistically adaptable to changing circumstances and needs, whether in normal times or in times of emergency.

September-October, Nineteen Forty-two

(3) The Committee believes that the program should be as broad as intellectual and cultural activities themselves. It includes interchanges in all fields of the arts, sciences, technology, letters, and education, and throughout the entire range of economic and social life.

(4) The interchanges should be of value to all countries participating in them; they should extend to all groups of the population; they should serve to promote human welfare; and they should help to preserve intellectual and cultural freedom.

At the present time there is being established in the Division of Cultural Relations a Radio Section which will concern itself with implementing the cultural relations program through especially prepared radio programs in which music will figure prominently.

OFFICE OF THE COÖRDINATOR OF INTER-AMERICAN AFFAIRS

Music for Uniting the Americas has been an important item on the agenda of the M.E.N.C. and its associated organizations since the inception of the American Unity through Music program in 1940. Music educators, therefore, are well aware of the important responsibilities of the Office of the Coördinator in connection with the promotion of inter-American understanding and good will. In the field of cultural relationships, music and music education have an important role, and M.E.N.C. has had opportunity to participate in various projects, the first of which was the visit of John W. Beattie and Louis Woodson Curtis to seven South American countries in the summer of 1941. (The official report of Mr. Beattie and Mr. Curtis was published in the Music Educators Journal in serial form beginning with the November-December 1941 issue and concluding in the May-June 1942 issue.) This project, as do others in progress or projected, involved the



OFFICE OF CIVILIAN DEFENSE

Washington, D. C.

October 1, 1942

Miss Lilla Belle Pitts
President
Music Educators National Conference
64 East Jackson Boulevard
Chicago, Illinois

Dear Miss Pitts:

Music educators everywhere must make themselves felt by taking the leadership in mobilizing the talents and resources for furthering war programs and community unity. In development of new programs they should work with and through the local defense councils to secure the cooperation of all interested organizations and bring the full impact of music to bear on our war effort.

It is in this way that music educators all over the country can make their best contribution. The opportunities for their services in every community are many. They can arrange musical send-offs for departing draftees, provide incidental music at wartime campaign and patriotic rallies, offer noontime concerts in defense factories. Concerts, community sings, glee clubs and choruses among defense workers and their families are types of musical activities which alleviate stress and strain brought on by our war effort. Members of your organization should also encourage the creative genius of our youth and adults to compose, distribute and perform the inspiring and forceful music which reflects the spirit of our times.

Faithfully yours,

Jesse H. Landis
Jesse H. Landis
Director



coöperation of the Pan American Union, the Office of the Coördinator, and the Department of State.

In the Office of the Coördinator, matters pertaining to music education are under the jurisdiction of the Department of Science and Education.

PAN AMERICAN UNION

The Pan American Union is an international organization representing all the twenty-one American republics, working in close coöperation with the field of education, and particularly with the music educators.

Among the projects in which the Pan American Union and the M.E.N.C. coöperate are the visits to this country of prominent musicians and educators from the other American republics. Such visits are timed, when possible, so that guests interested in music education may attend and participate in conventions of the M.E.N.C., meetings of its affiliated state organizations, and conventions of other music organizations, and may observe some of our music classes in action. Nine distinguished guests from South and Central America and Mexico, for example, attended the biennial convention of the M.E.N.C. at Milwaukee in the spring of 1942. Itineraries and arrangements for contacts with music educators and institutions are planned and supervised by the M.E.N.C., with key members in the various cities serving as hosts and arranging local schedules.

Another important P.A.U.-M.E.N.C. coöperative activity is the Editorial Project, under which a selected group of Latin-American compositions is being issued through the regular channels by United States publishers, thus making this interesting material available for use in our schools. The entire list of instrumental and vocal music released by publishers in connection with this project, as of August 1, 1942, is included in the official music lists published in the **1943 School Music Competition-Festivals Manual** of the National School Band, Orchestra, and Vocal Associations.

In this connection should be mentioned two recent bulletins of the Music Division of the P.A.U.: (1) **Latin American Music**, comprising the first list of music published through the Editorial Project, as well as a selective list of other Latin-American music published in the United States, pertinent books, and other publications; (2) **Selected List of Collections of Latin American Songs and References for Guidance in Planning Fiestas**. The materials cataloged in these bulletins are suitable not only for student performing groups but also for student assemblies. Distributed free, the bulletins are at the disposal of all music educators in the United States.

Not to be overlooked in any listing of P.A.U.-M.E.N.C. coöperative activities is the journey of Mr. Beattie and Mr. Curtis to South America in 1941, which already has been mentioned under "Office of the Coördinator of Inter-American Affairs," on page 23.

UNITED SERVICE ORGANIZATIONS

The U.S.O., although it is not a government agency, is listed here because of the vital function it is performing in the war program. Organizations represented in the U.S.O. are the Young Men's Christian Association, Young Women's Christian Association, National Catholic Community Service, Jewish Welfare Board, Salvation Army, and National Travelers Aid Association. Direct appeal has been

made to the M.E.N.C. by the U.S.O. to enlist the coöperation of music teachers and students in a number of ways in its program, particularly in the matter of providing materials, informational service, and personnel aids for the musical needs of U.S.O. clubs. It is suggested that music educators can help provide, through the regular channels of their local agencies, such items and services as sheet music, song-books, musical instruments, recordings, musical periodicals, and concert tickets; information bulletins on local musical events, radio programs, and folk music resources; assembly song leaders, lecturers, and leaders for appreciation classes. It is planned to carry out this service with the aid of state and district Music Educators Associations and In-and-About Clubs. A special bulletin will be provided outlining the plan.

A Final Word to You, Citizen and Music Leader

No feature of the Program for Music Education in Wartime, whether or not initiated by the music department, necessarily operates separately. As all of our government agencies are directing their energies toward the war program as a whole, so our services to each of them as individual agencies, or to all of them in the aggregate, are concerned with our contribution to the entire national effort. That is to say, an assembly sing in which every member of the student body participates in the singing of our own songs, and perhaps the songs of our sister American republics and of the United Nations, can be utilized to serve the program of the Bureau of Public Relations of the War Department, can call attention to the local Defense Council, can call attention to the Federal Security Agency radio program "I Hear America Singing," and can obviously be a focal point in the actual sale of War Stamps and Bonds on behalf of the Treasury Department. This is an illustration of American Unity through Music and Music in the National Effort in actual practice.

Utilize every opportunity to coöperate with the local Defense Council, Red Cross, U.S.O., and all organizations carrying on activities related to the war effort, whether or not the use of music is involved, and whether civilian morale, the sale of bonds and stamps, the collection of scrap, air raid practice, hospitality to visiting service men, or any other essential wartime duty becomes your assignment. Do not wait for a chance to lead a chorus or play a band program. Encourage your music groups to tackle the work-a-day jobs first, but to carry a song with them. Your first duty is to do your part of the war job, whatever it may be, and sing while you do it. Next, you must help the other fellow do his job with a song. That does not involve formal concerts or organized community singing. Get the habit of singing wherever you are, and see to it that your pupils do the same—not songs that require a conductor, or even the ability to read music, but just the songs of the highways and the soil and the sea, songs that sing themselves if you start them going. Don't be too fussy about how they sound; **just think how the singers feel as a result of their own singing.**

The desired end cannot be served by making music for people; they must make their own music. When people sing spontaneously they do so because they feel like singing, and that means that, to a large degree, they make the music that expresses what they feel—or make no music at all.

Here, then, is the essence of the Program for Music Education in Wartime. The Treasury Department knows music will help sell bonds, and the War Department wants its soldiers and sailors to sing. In fact, every agency responsible for a part in the war effort wants to use music for what it can do to and for people, to vitalize the war effort, and to develop and maintain a fighting spirit. That means

that we must have a singing citizenry.

Ours is the challenge to use all our energy and skill as music educators, all our resources of techniques and of trained choirs, bands, orchestras, and small ensembles to help America sing—to sing the hope, confidence, praise, pride, devotion, and the fighting spirit that will win victory for freedom and liberty in the world.

Suggestions for a Cumulative Song List

(From which to make selections for classroom, assembly, and community use)

The categories and titles here listed are by no means final or exclusive. They are given, as the heading implies, merely as suggestions in connection with the universal singing project that is basic in the wartime program. Music educators are invited to submit further suggestions both as to categories and titles.

- I. *Songs that are physically stimulating and which arouse, therefore, a strong emotional response.*
- Anchors Aweigh
 - Army Air Corps, The
 - Battle Hymn of the Republic
 - Caissons Go Rolling Along, The
 - Marines' Hymn, The
 - Over There
 - Stout Hearted Men
 - There's Something About a Soldier
 - When Johnny Comes Marching Home
- II. *Songs with the sense of fun and vigorous, salty humor characteristic of a young and vigorous people.*
- Billy Boy
 - Camptown Races
 - Cindy
 - Glendy Burke, The
 - Jingle Bells
 - Oh Susanna
 - Old Dan Tucker
 - She'll Be Comin' 'round the Mountain
 - Turkey in the Straw
 - Yankee Doodle
 - *Yankee Doodle Dandy
- III. *Simple, heartwarming songs of love and longing—emotions which are shared by young and old, high and low, regardless of race, color, or creed.*
- Carry Me Back to Old Virginny
 - Deep River
 - Home on the Range
 - Home Road, The (Carpenter)
 - Home, Sweet Home
 - Keep the Home Fires Burning
 - Long, Long Trail, The
 - My Old Kentucky Home
 - Old Folks at Home
- IV. *Songs of loyalty to our country, tributes testifying to our confidence and devotion.*
- America
 - America (Bloch)
 - America, the Beautiful
 - American Hymn (Speed Our Republic)
 - *America, My Own (Cain)
 - Columbia, the Gem of the Ocean
 - God Bless America
 - Hail Columbia
- V. *Songs asserting courage upheld by the strength of united purpose.*
- God of Our Fathers
 - *Hail, Land of Freedom (Turner)
 - *Land of Our Birth (Lowell Mason—Kipling)
 - Onward Christian Soldiers
 - Song of Freedom
 - Star-Spangled Banner, The
 - *This Is My Country
- VI. *Songs attesting man's persistent faith in the ideals of human worth and the right to freedom.*
- Chester (Early American, by Billings)
 - Faith of Our Fathers
 - Go Down Moses (Negro spiritual)
 - Netherlands Hymn
 - On, Thou Soul (Slavic)
 - Song of Hope (Hebrew)
- VII. *Songs expressing the serenity and peace that come from confident faith in things of the spirit.*
- *Brother James' Air (The Lord Is My Shepherd)
 - Faith of Our Fathers
 - *Lord's Prayer, The (Malotte)
 - Mighty Fortress, A
 - Now Thank We All Our God
 - Now the Day Is Over
 - O God, beneath Thy Guiding Hand
 - O God, Our Help in Ages Past
- VIII. *Songs that convey the stability and sense of belonging that derive from the sheltering, protective quality of family affections.*
- All through the Night
 - At the Gates of Heaven
 - Golden Slumbers
 - Lullaby (Brahms)
 - Sleep and Rest (Mozart)
 - Sweet and Low
- IX. *Songs that promote friendliness among a group of people through their sharing the delight of singing beautiful melodies together.*
- A Cuba (Cuban)
 - Beautiful Dreamer (U. S.)
 - Carmela (Mexican)
 - Drink to Me Only (English)
 - La Golondrina (Mexican)
 - I Dream of Jeanie (U. S.)
 - Londonderry Air (Irish)
 - La paloma azul or Cielito linda (Mexican)
 - Rose of Tralee, The (Irish)
 - Santa Lucia (Italian)
 - Scarlet Sarafan (Russian)
- X. *Popular songs, i.e., songs of the people, because of common acceptance.*
- Bicycle Built for Two
 - East Side, West Side
 - Irish Eyes Are Smiling
 - I Want a Girl
 - Let Me Call You Sweetheart
 - (and appropriate current favorites)

Songs marked with an asterisk (*), unlike the others listed, will not be found in the usual community song collections. These are in octavo form and are suggested as typical of the kind of material to use where special choral and instrumental groups collaborate with general or community group singing.

Organizing the Organizations

C. V. BUTTELMAN

ALL ORGANIZATIONS which unite large or small groups of American citizens in various common interests can utilize the special areas of human endeavor which they represent as media for direct or indirect prosecution of the war. No organization, however small, whatever its peacetime function, can be excused from the responsibility to serve now. The successful prosecution of this global war is the *sine qua non* of all free enterprise over the entire world.

On this premise, it is the duty of every professional organization in the field of education to turn its plant, so to speak, over to the war effort—lock, stock, equipment, and personnel. This does not imply mere lip service, or using the war effort to justify the existence of the organization, or to protect and preserve the professional status of its constituents. It does imply integration and utilization in the war effort, to the fullest possible extent, of all the resources of leadership and man power of the human machine we call an organization.

A number of factors are essential in gearing any association to the war effort. These include:

(1) Reinterpretation of the purpose and function of the particular phase of human endeavor represented by the organization. This may involve considerable reorientation and changes in scope and emphasis, and will require

(2) Knowledge of the specific wartime needs which may be served by the organization and by its individual members. This implies

(3) Knowledge of the functions of the departments and agencies of the wartime government and of civilian wartime agencies such as the U.S.O., Red Cross, etc., in relation to the prosecution of the war, and in relation to the citizens and institutions which the war is waged to protect. Then there must be

(4) Coördination of effort, based on coördinated planning. This is essential. Confusion, duplication of effort, and demoralizing jealousies can be eliminated only by adequate coördinated planning and action, only by *joint participation in one major program instead of independent action in numerous minor programs*. With an over-all program administered under the guidance of the national, state, and local organizations, there can be coördinated effort.

- a. among organizations;
- b. between the organizations and government agencies, the organizations and civilian wartime agencies, and among all three fields;
- c. among local leaders in educational, civic, religious, business, industrial, and fraternal activities; therefore
- d. between the schools and their communities; and of course
- e. within the schools and within the communities.

NOTE: This paper was presented by Mr. Buttelman at the National Institute on Education and the War, held at Washington, August 28-31, 1942, under the sponsorship of the Wartime Commission of the United States Office of Education. As chairman of the Editorial Board of the JOURNAL, I have asked Mr. Buttelman to give his fellow music educators the opportunity of seeing his statement in print.—Edward B. Birge, Chairman, Editorial Board.

All of the points of coördination are essential; each is, to some extent at least, dependent on the others. To achieve such coördination necessarily involves

(5) A plan of action whereby each organization and each member thereof may have specific assignments in the common job of winning this war.

Most alert American citizens have a sincere desire to tackle war jobs, but many are still in the position of cheering the progress of the war from the sidelines and helping to pay the bills. Organizations in the field of education, and in other fields as well, can render great service in the war effort and to the peacetime to come by turning all their resources of leadership and focusing all their activities on a *plan of action* in which each organization and its members will function as a part of a coördinated whole, with every group and individual securing maximum results from the effort expended because each knows what to do and why, and because that effort is coördinated and not duplicated.

To achieve maximum efficiency it would seem highly desirable to carry on the splendid work initiated by the United States Office of Education and the Wartime Commission in this Institute [National Institute on Education and the War] by setting up

(1) A clearinghouse in which the presidents and executive officers of all major organizations in the field of education, and in fields with related interests, can participate. This bureau, representing all organizations, would be in a position to exchange information with

(2) A clearinghouse representing the educational, public relations, radio, and similar sections of all government offices and civilian agencies concerned with the war effort and postwar planning. Such interchange would make possible

(3) An over-all coördinated plan for participation of educational and other voluntary associations in the war effort programs of the various government offices and civilian war service agencies. This procedure would include provision for

- (4) Local application of the over-all plan
 - a. by clarifying and interpreting the programs, the purposes, and the manner of functioning of the various government offices concerned, their relationship to each other as essential factors in the war effort, and their relationship to the individual citizen and his family;
 - b. by making possible coördination and co-operation of and with recognized local community war agencies.

The development and effective operation of such a program would involve still further refocusing and re-direction of organization projects, particularly in the planning of official meetings and in the editorial policy of official magazines. Through such media the entire war program can be promoted and expedited.

Meetings, to a large extent, can be made to serve as special training schools in the types of leadership and technique involved in the wartime program. Collabora-

tion between organizations in related fields can be furthered by interchange of leaders and by combined meetings representing two or more organization fields. Economy in the matter of total time and travel expense involved, as well as such items as printing costs, can be effected by this closer integration of the war work of the participating organizations.

While it is important that the identity of each organization be maintained, if it is to attain its full strength in the war effort through the loyalty and voluntary efforts of its members, no organization or no individual can perform an effective part in this effort alone. It is therefore imperative that there be no rivalries—no dividing lines between those groups and individuals working together on the production line of the war plant. All are

doing essential parts of the same big job—the war job.

There can be no organized agency, governmental, educational, or what-you-will, without individuals acting together for ends commonly recognized and desired. For the duration we all must devote ourselves to the greatest organization in the world, the one organization of which we are all members and which is looked upon to lead the world through the chaos of war to peace—certainly an end we all intensely desire. To aid in the attainment of this end there are tremendous resources of power, now only partially harnessed, in the individual units represented by our associations—machinery and hands ready to function at full capacity if ways and means are instituted for setting the machinery in motion and putting all hands to work on the war job.

War Institute Digest

NEARLY FIVE HUNDRED of the nation's educational leaders—representing schools, colleges, universities, and national educational organizations—went to Washington on August 28 for a four-day session on what the war is going to mean to our institutions of learning. They came away with a pretty clear idea of what our institutions of learning *must* mean to the progress of the war. There was little chaff to obscure the kernels of thought. There was little mincing of words. There were speeches—lots of them—but there was no back-slapping optimism, no kid-glove unctuousness, no scare-head alarmism. People got up and said what they thought, said it directly, simply, and, in some instances, eloquently. Where there was eloquence, it was not the oratory of the spellbinder, the rhetoric of the visionary. It was so because these men and women believed in what they said, and because what they believed in had to do with what is, after all, a rather eloquent ideal—democracy.

All through the sessions of the National Institute on Education and the War was that stress on democratic principles. It was not a program like the Hitler Youth movement that these men and women were formulating—here was no totalitarian thought of converting the schools into factories for the turning out of brats in rigid molds to fit into a state-machine. No, it was a program dominated by the desire to *preserve* individuality, to *increase* creative effort, to *encourage* freedom of thought and action—not to quash them—to *break down* the barriers that unthinking men, men of bad will, have set up against their fellow men—not to set up new ones—to keep all that is good in a democracy, in other words, while at the same time throwing all of the immeasurable resources of the schools into the total war effort that a global war necessitates.

Some of the speeches, because of their pertinence to music education's special part in the wartime program, are reproduced almost in their entirety on other pages of this issue. Many others, no less important, obviously had to be omitted because of lack of space.* We did not have the heart or the will to deprive our readers entirely of the exigent information they carried, the

good sense they revealed, or of catching their splendid spirit of blunt fact-facing, blunt determination to see this thing through—not for what it means to the *country*, but for what it means to *people*. Therefore, below and continued on the back pages, we have attempted to give, through excerpts, the highlights and the essence of the Institute. Purposely, not all of the excerpts are directly applicable to music education. This is no time to draw sharp dividing lines between subjects and departments in the schools. As a matter of fact, legitimately there never was such a time.

—THE EDITORS

FRANKLIN D. ROOSEVELT (in a message sent to the Institute upon its opening): Our schools, public and private, have always been molds in which we cast the kind of life we wanted. Today, what we all want is victory, and beyond victory a world in which free men may fulfill their aspirations. So we turn again to our educators and ask them to help us mold men and women who can fight through to victory. We ask that every schoolhouse become a service center for the home front. And we pray that our young people will learn in the schools and in the colleges the wisdom and forbearance and patience needed by men and women of good will who seek to bring to this earth a lasting peace.

JOHAN W. STUDEBAKER (U. S. Commissioner of Education): Only the dullest sort of wishful thinking, only sheer blindness to reality, could cause any of us to doubt that education, too, must undertake conversion to the pressing business of total war. War is a hard, tough, brutal business. It is blood and sweat and tears; it is pain and heartache and frustration; it means plans deferred and careers interrupted—but it must be faced, just as the boys at Bataan faced it—with energy and resolution. We are in this war and the only way out is through—through to victory, through to survival for everything we hold dear; through to the chance to build a better world; a world in which all men, whatever their occupation or race or religion, may be free to walk erect in the full stature of their human worth.

That the schools should have moved rather slowly in making the great conversion from the business of peace to that of war was perhaps inevitable. The schools are civilization's great conservators. . . . We are not a militaristic nation. Almost never before in our history have the schools had need to turn

* Speeches dealing directly with music education, given at the symposium "A Wartime Program for Art, Music, and Radio in the Schools and in School Service to the Community," were based on the Program for Music Education in Wartime, published in this issue. For that reason they are not printed in the JOURNAL.

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Wartime Values in Art Education

WALTER BAERMANN

ART IN ITS VERY BROADEST INTERPRETATION represents the highest achievement in conscious creative human effort, the highest expression of the perfect coordination of ripened, matured experiences with the given media of creation. Art for art's sake does not exist. If this definition is valid, then art, without question, is in this war effort.

If we understand the meaning of this total war, we cannot help but see clearly where art education has its place, or should have its place. And we cannot help but see clearly that art education—like education in general—has to undergo redefinition and reorientation if it is to accept the great challenge thrown at it by this world war. For our reasoning here, we may divide this challenge into two phases. Just as the war itself is not only the physical struggle of men and machines for sheer physical domination, but a struggle of ideologies, a struggle between brutal tyranny and human freedom, so must art education not only serve the physical aspects at home but also the ideological one. Art education must not only develop and use skill for this war effort but must help, through its innate powers, to form human beings who, through a richer and deeper understanding of their time, become conscious members of this great free country, ready to employ their freedom consciously for its preservation.

The five questions posed here give a good opportunity to make practical suggestions as to method and approach.

What opportunities in the war effort are offered art educators by government agencies; what can art educators contribute in school to the war effort?

Let us start with the obvious: The art educator can carry nearly every government-war-agency program into his daily teaching plan, from the War-Bond-sale drive to the duties of the air raid warden, to the campaign for the "Unconquered People" and the United Nations, from the salvage program to the conservation of material and of national resources. Posters, illustrations, displays, graphic charts, etc., are obvious results. Most art educators would feel, I assume, that this answer is not offering anything new, and many of them have said to me, "We are sick and tired of posters, we cannot ruin our teaching schedule by turning it over continuously to this type of work." This argument is, of course, correct, but only on the basis of a misunderstanding of the total problem. No other event in the history of this nation has shown as clearly as this war the interrelationship of all phases of our daily and national life. No war or peace effort has ever been such a total effort,

NOTE: This is a reprint of the bulk of the speech given by Mr. Baermann for the symposium "A Wartime Program for Art, Music, and Radio in the Schools and in School Service to the Community" at the National Institute on Education and the War, held in Washington, August 28-31, 1942, under the sponsorship of the United States Office of Education Wartime Commission. It is published in the JOURNAL because the principles it articulates in respect to art education in wartime are identical with those set forth in our own wartime program, and the exposition of them here should serve both to strengthen the confidence of music educators in the essential validity of their own program and to broaden their conception of how the over-all wartime educational program will function.

utilizing every potential ounce of strength of all of us, as well as of our physical surroundings, toward one aim.

It is this aspect of events that must change the art educator's attitude. I am tempted to go so far as to say that he must be grateful that his great opportunity has come through these tragic events. For the first time in our history, we are really forced to see and understand the total picture of our lives as citizens, and this fact must from now on underlie everything that is being done in so-called art classes. The necessary program for this approach is, for all practical purposes, handed to any art educator if he only makes the effort to study the functions and aims of the different war agencies and their relationship to each other, as well as the over-all implications of these aims in our lives. Never before has any democratic wartime government set up such comprehensive agencies for the sake of administering democratically our wartime life. Never before was such an absolute understanding by the people necessary, not only to win victory on the battlefields but also to win victory for democracy. But it is very difficult for the federal government to carry information and explanation to everyone, and it is for the educators, and the art educators in particular, to help do this job.

It is one thing to have a class of students design a poster appealing for the purchase of War Bonds, as a project in pure design or art—it is an entirely different story when this poster is developed as a visualization of a message formulated out of an understanding of an economic problem. Possibly the result will not be just another War Bond poster, but a comprehensive visual study of all the implications and purposes of Bond sales. The art educator does not have to be an economist to do all this. All he has to be is an art educator who is a conscientious citizen. . . . If my original definition of art is correct—then the art educator must be the first to recognize that he cannot teach art by itself and by himself, that his job is to stimulate and cultivate a deeper understanding of our problems through perception.

Every phase of the visual arts must be considered in this light: painting, sculpturing, weaving, pottery, the industrial arts—all can be and must be included.

Let us take two more examples:

The Office of War Information is anxious to drive for the fullest understanding of the United Nations problem. Every single instructor in any school from kindergarten to university can help and must help in such a drive, and he can do it without disrupting the curriculum. The problem is too broad not to give some point of contact. And the art educator can and should be the coordinator, so to speak. The histories of Russia and China give ample subject matter for composition classes, the flora and fauna of Mexico can be listed in art classes in pictorial panels, the spirit of various national customs and costumes can be carried into dress-design classes—not to teach imitation but to teach understanding.

CONTINUED ON PAGE FIFTY-EIGHT

Archive of American Folk Song

HAROLD SPIVACKE

IT IS WITH THE GREATEST DIFFIDENCE that I submit these remarks to a group of music educators. Complete lack of experience in the field has instilled in me an almost fearful respect for the subject of school teaching. But as a librarian, the fulfillment of whose duties is based on a constant observation of the ever-changing musical scene in this country, I can never leave considerations of music education completely out of any picture. What is taught in the classroom leaves a permanent mark on every phase of our musical life, and our musical habits are to a great extent a reflection of earlier classroom training. As a result of these considerations, I find myself discussing music education, but let me hasten to assure you that I shall not embark on a discussion of pedagogical techniques.

My reluctance to venture into strange territory, however, does not extend into the field of teaching materials. Here, as a librarian, I feel much more at home. Here I do not feel so much the need for any apology, unless it be because so many of us have long neglected this important subject. However, the folk-song session at the Milwaukee convention last spring itself was testimony to the fact that both the librarians and the music educators have recognized the need for a coöperative study with a view to the formulation of a program which might aid in the development of new teaching materials. With this goal in mind, the Music Division of the Library of Congress and the Music Educators National Conference searched for a common ground—a foundation upon which such a coöperative program could be built. Many conferences were held with Charles Seeger, Glenn Gildersleeve, C. V. Buttelman, Vanett Lawler, and others in your organization. We all agreed that any general effort to improve the materials used in the schools should begin with our own native folk songs.

I am sure that many of you will think it surprising that we should feel the need of recommending folk songs as a medium for musical instruction in the public schools. Their value has long been recognized, and the schools have probably used folk-song material as much as anything else. But for the most part these have been foreign folk songs. We in the Library of Congress long have contended that American folk songs have been sadly neglected by American schools. Our contention, moreover, is based on actual observation, for almost all of the school textbooks come to us as copyright deposits. We have noted that on the whole these textbooks contain an ample supply of folk material from many European countries but, until recently, little if any indigenous music of our own country. The neglect of American folk songs in itself might not be such a major consideration did it not deprive the teacher of a body of material which could be tremendously effective, especially with the youngest children.

NOTE: This article is taken from an address delivered before the Music Educators National Conference in Milwaukee, Wisconsin, March 30, 1942. It is printed now because of its timeliness in connection with the Program for Music Education in Wartime. Later issues of the JOURNAL this season will contain additional articles on American folk songs, among them one by Charles Seeger, chief of the Music Division, Pan American Union.

Music has too long been treated as something strange and foreign in this country, and the music teachers can do much to counteract this attitude. It is the aim of all music educators not only to train that small portion of the population which later adopts music as a profession, but just as much to develop the musicality of the population as a whole so that this music profession may thrive. Obviously, the work with the youngest children is of tremendous importance, and I can think of no more natural method of introducing a young child to music than by teaching it the very songs that spring from the fields in which it plays or that are to be heard in the streets through which it walks. If music is to become an integral part of our national life, we must use this naturalistic approach to the subject.

I do not really believe that any American school teacher has willfully omitted the teaching of American folk songs from the school curriculum. If there has been any neglect, it is simply because until recently the material has not been readily available. Those who have made a determined effort to study the subject will bear me out in this. Anyone wishing to investigate the folk-song field must either purchase several expensive volumes, which are not always easy to obtain, or else journey to one of the larger reference libraries for a rather lengthy period of research. I can hardly blame any of you for a reluctance to undertake such a project, since time does not hang heavily on the hands of the average school teacher. If American folk songs are to be disseminated in the school systems, they will have to be properly selected and presented in the forms already familiar to the teachers. This the M.E.N.C. has begun to do. We hope that the efforts of the M.E.N.C. will be successful and will lead to a widespread movement, and we hope that the Library of Congress' part in this movement will be that of a very active source of supply.

It was recognition of the importance of indigenous music that led the Library of Congress about twelve years ago to establish in its Division of Music an Archive of American Folk Song. After several formative years of development, this Archive began to blossom forth with the arrival on the scene of the Lomaxes, father and son. Their contributions to the field of American folklore are too well known for me to dwell on them here, but I do wish to speak about the results of their efforts. What was once an interesting project in a music division of a library has now achieved national significance. Through the years, the Lomaxes, with the aid of other folklorists, developed the collection, until today the Archive of American Folk Song contains phonograph recordings of about 20,000 folk songs, as well as much other interesting material in manuscript form. Yet we feel that we have only scratched the surface, so rich is this field.

I regret to say that these records were not available to the public until last year. This policy was dictated by the physical nature of the material itself. Our recordings on aluminum or acetate discs are very ephemeral, and their quality deteriorates with every playing;

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 By Ray Henderson Trans. by William Teague
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 By Victor Herbert 75c Trans. by Paul Yoder
 Condensed Score \$3.50 C Set \$2.25
 B Set Extra Parts, ea. 30c
- PAN-AMERICANA**
 By Victor Herbert 75c Arr. by Robt. Cray
 Condensed Score \$3.00 C Band \$2.00
 B Band Extra Parts, ea. 30c
- TEDDY BEARS' PICNIC**
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- THE MOUSE AND THE CLOCK**
 By Howard Whitney Arr. by Paul Yoder

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- CANADIAN CAPERS**
 By Chandler, White & Cohen Arr. by William Teague

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in fact, a moderate number of playings will practically destroy the records. For this reason the original recordings were carefully preserved and withdrawn from use.

A grant from the Carnegie Corporation of New York, however, enabled us to construct a recording laboratory, so that we are now in a position to furnish duplicates of the hitherto inaccessible original recordings. As another step in bringing these songs to the people, we proceeded, with the help of the W.P.A. and the N.Y.A., to make a check list of the titles.* Thus far we have succeeded only in listing our recordings of songs in the English language, and in compiling a geographical index to them. We have not yet been able to do the same for our many recordings of foreign-language songs sung in this country. This check list has been distributed to most of the important libraries and a few professional folklorists. Unfortunately, it was possible to issue this listing only in a limited edition, which already has been exhausted.

These services are of course of the greatest value to those seriously interested in American folk songs; to the average school teacher they will be of occasional interest only. Materials must be even more readily available, if they are to meet the needs of public school in-

* Check-list of Recorded Songs in the English Language in the Archives of American Folk Song to July, 1940. [Washington, D. C.: The Library of Congress, Music Division, 1942.]

struction. For this reason, the Library of Congress now has prepared a special series of pressings on shellac, similar to ordinary commercial records. Mr. Lomax has studied the collection in its entirety and has selected for pressing and distribution those items which he believes will be of greatest general interest. A catalog of these records may be obtained from the Music Division.

The preparation of a limited number of folk-music recordings available to the general public offers only a partial solution to the problem which I have outlined. The Archive of American Folk Song, however, felt that this was about as far as it could go on its own. Extension beyond this would have led the Archive into the field of pedagogical techniques. We are conscious of the need for publications in the form of manuals and pamphlets and for the inclusion of American folk music in all school textbooks. In this part of the program we shall of course follow the lead of the Music Educators National Conference and shall always be ready to render whatever aid or advice we can. The officials of the Conference have already begun to work out a program of such publications which, with the records now available, will give the teacher a balanced unit. We sincerely hope that it will open up to you a new avenue of approach to what is, after all, your main task—the development to the fullest of the natural musicality of our people as a whole.

Wartime Music Education on the Air

RADIO PROGRAMS in the planning and producing of which M.E.N.C. takes an active part, and other programs of particular importance to music educators in connection with the war effort in the schools:

"Music on a Holiday—Music for Victory"

C.B.S. SCHOOL OF THE AIR

This year M.E.N.C. coöperates with the Columbia Broadcasting System in presenting the music series of the long-established School of the Air of the Americas, which as a whole is produced with the coöperation of the National Education Association. Under the title "Music on a Holiday—Music for Victory," the programs will feature each week appropriate music for the United States or Latin-American holiday, anniversary, or other event of historical, traditional or contemporary interest which falls within that particular week. Although planned before the adoption by M.E.N.C. of the Program for Music Education in Wartime, "Music on a Holiday"—signalizing in music such days as Columbus Day, Alaska Day, Navy Day, Election Day, Armistice Day, Thanksgiving, American Indian Holiday, Lincoln's Birthday, Washington's Birthday, Army Day, Pan American Day, and a number of South American holidays—is obviously pertinent to the objectives of the Program.

A part of each broadcast will be devoted to "Music for Victory." In this portion of the program the "Song of the Week," a specially selected song known by everyone, will be sung over the air, with children in the classrooms and adults in the communities invited to join in the singing. In addition, there will be "music news-flashes" on the activities undertaken by organized music groups on behalf of the war effort, such as the collection of scrap, the sale of War Stamps and Bonds, assistance given to local Civilian Defense and U.S.O. work, Latin-American or United Nations concerts and festivals. The news flashes will be made up from news items sent to M.E.N.C. headquarters by listening groups. This section of the broadcasts is an integral part of the Music Education in Wartime program.

"Music on a Holiday" will be broadcast over 114 stations every Tuesday from October 6 through April 20, at the following hours: 9:15-9:45 A.M., E.W.T.; 2:30-3:00 P.M., C.W.T.; 9:30-10:00 A.M., M.W.T.; 1:30-2:00 P.M., P.W.T.

Members of the M.E.N.C. Columbia School of the Air Committee, responsible, in collaboration with the Education Depart-

ment of C.B.S., for the planning of the programs, are: Osbourne McConathy (chairman), Mabel Bray, Ernest Hesser, Vanett Lawler, Lilla Belle Pitts, George Spangler, Carleton Sprague Smith.

The attention of music teachers is called to the other programs comprising the daily School of the Air series: "Science at Work" (The Scientific Method in Human Activities), on Mondays; "New Horizons" (Pan American Pageant), on Wednesdays; "Tales from Far and Near" (Stories for Children of the Americas), on Thursdays; and "This Living World" (Current Events), on Fridays.

The *Teacher's Manual and Classroom Guide* (146 pp.), giving full details of all broadcasts will be mailed to teachers free of charge upon request, which should be directed to the education director of your nearest C.B.S. station. The *C.B.S. Student Guide* is issued monthly from October through June (also distributed free). The notice of teachers within listening radius of Station WBBM, Chicago, is directed to the *WBBM Listening Guide*, a booklet listing C.B.S. programs broadcast for this area only.

"I Hear America Singing"

FEDERAL SECURITY AGENCY SERIES (MUTUAL)

M.E.N.C. has been invited by the Federal Security Agency to furnish the musical portion of certain programs in its "I Hear America Singing" series, broadcast over the Mutual Broadcasting System network on Saturday evenings from 6:00 to 6:15 P.M., E.W.T. Programs in which the M.E.N.C. is coöperating, announced to date, are:

October 10—Philadelphia. Music by the Frankford High School A Cappella Choir, featuring excerpts from *The Song of America*, by Matthews, with student narrator and soloist; Frances L. Snyder, conductor and teacher; F. Edna Davis, special assistant to the director of music education, accompanist. George L. Lindsay, director of music education, is general music director.

October 17—Cleveland. "Training Workers in War Industries." Music by the Choral Club of West High School, Glen R. Montgomery, director. Russell V. Morgan, director of music, is general music director of the broadcasts. William B. Levenson, director of the Board of Education radio station, WBOE, is re-

CONTINUED ON PAGE SIXTY-TWO

The Fourth "R"

MAJOR HAROLD W. KENT

THE STORY of radio and government agencies, and education and the war effort, is a new story—it is a story that has not completely unfolded as yet because it has scarcely started to grow. This war has intensified the use of all communication media—particularly pictures, press, and radio; but of these media, the sound-picture and the radio have not been to war before and their impact upon the people's imagination—their impact upon the war effort in general—is the amazing news that the historian will write into his tale of these times. It has been a most interesting phenomenon to witness. The growth and developments of radio presentation these past few months has been amazing. There's a chap out in Chicago writing a book on the subject of the war and radio, and he can't publish it! Not a week passes but something new is painted into the picture. The moment he publishes his book it will be simply a record of radio up to that date and not a record reflecting the entire conflict. To complete his theme he will have to make changes continuously until the conclusion of the war.

Not only do the techniques of radio change. The policy book of the War Department's Radio Branch, the Office of Censorship Code, and that of the National Association of Broadcasters have undergone changes rendering them in this day of August 1942 a different creature from that of December 7, 1941. These are the kaleidoscopic changes that the government agencies had to face and in turn the government agencies themselves have undergone change after change. None of them has escaped. Even the old-line government agencies have been modified and modified again, always, however, in the line of more and more efficiency—actually a reduction in the number of information publications, a reduction in the number of pages of such publications, and, more than anything else, a keener regard for the value of a direct information service which avoids the dangerous headline-hunting attitude and sensationalism which characterized many government releases in the past.



So the stage is set! Let's review what the government agencies are doing in radio and education. As a basic fact I should tell you that the agencies are getting together in a most interesting fashion. The old principle of competition for radio time and personnel has been superseded by a spirit of coöperation. It spells a greater concern by all in the approach to problems that are fundamentally common. Strangely, it has been professional departments of the National Education Association and other allied groups which have started the coöperative ball a-rolling. The Music Educators National Conference, under whose leadership this very symposium was developed, has brought together the war agencies into a strong national musical effort which

NOTE: This article is taken from the speech given by Major Kent at the symposium "A Wartime Program for Art, Music, and Radio in the Schools and in School Service to the Community" at the National Institute on Education and the War, held at Washington August 28-31, 1942, under the sponsorship of the United States Office of Education Wartime Commission.

promises much for our morale through music activities. A newer group, the Association for Education by Radio, has initiated plans for Radio Victory Guilds and is now in process of organizing a Washington, D. C., chapter of the A.E.R., as it is called. The purpose of this last move is to provide an informal meeting ground and forum for the exchange of views and needs of government radio specialists. This liaison between the governmental agency and the professional organizations is a tribute to the sterling will and sincerity of the genius of democracy.

What has the government done in radio? What does it expect from the educational forces? What can the educational forces expect from the government? These are questions that constitute the outline for this brief address. Lyman Bryson has recently accepted a part-time consultation job with the Office of War Information. It will be his responsibility to direct the information services into the schools more efficiently. Before his acceptance of this task he had been working on the C.B.S. School of the Air of the Americas in a very real effort to bend current programs to the war effort. Four of them—"This Living World" (on Fridays), "New Horizons" (on Wednesdays), "Science at Work" (on Mondays), and "Music on a Holiday" (on Tuesdays)—are all notable contributions to the war effort, if advance notices and past accomplishments are any criteria.

The programs of the N.B.C. Inter-American University of the Air are significant in concept and round out the offerings to the schools of the nation, as far as academic level is concerned. Sterling Fisher is working on these for N.B.C., sharing his time with the Department of State in the effort to be of service to the war effort.

All of the programs mentioned in the foregoing are reënforced with handbooks available upon request at any of the stations of the networks responsible.

Another offering is the "High School Victory Corps Hour," which will carry the sponsorship of the U. S. Office of Education, the National Education Association, and the armed forces. This program is a "progress of the war and high school orientation" type of offering. . . . "I Hear America Singing" comes to the nation on Saturday afternoons over the Mutual Broadcasting System and is sponsored by the Federal Security Agency. Colonial Williamsburg will very likely give programs on historic contributions to our representative institutions on one of the networks. The Treasury Department has set up an education section called "Schools at War." Here many radio activities will find their way into your schools and homes. This is not a roundup—there isn't time for that. The fact is, however, that educational radio has been converted to serve the war effort.



The Office of Education is interested in gathering these threads up into its bi-weekly bulletin "Education for Victory," so that you will have a last-minute and

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I LOVE LIFE

By Mana-Zucca

FOR CHORUS

Mixed (SATB), <i>Arr. Peery</i>	(35272)	.12
Treble (SSA), <i>Arr. Spross</i>	(35212)	.15
Male (TTBB), <i>Arr. Moore</i>	(35207)	.12

THE STARS AND STRIPES FOREVER

By John Philip Sousa

FOR CHORUS

Mixed (SATB).....	(35260)	.10
Mixed (SAB), <i>Arr. Felton</i>	(35234)	.12
Treble (SA).....	(35233)	.12
Male (TTBB) (Easier Version).....	(35119)	.12
Male (TTBB), <i>Arr. Tidmarsh</i>	(35428)	.15

FOR BAND

Symphonic.....	1.50	Full.....	.75
Cond. Score.....	.20	Parts, Each.....	.10

FOR ORCHESTRA

Full.....	1.15	Small.....	.75
Parts, Each.....	.10	Piano.....	.20

MIGHTY LAK' A ROSE

By Ethelbert Nevin

FOR CHORUS

Mixed (SATB) (a cappella).....	(35094)	.10
Mixed (SAB).....	(35062)	.12
Treble (SSAA) (a cappella).....	(35145)	.12
Treble (SSA).....	(35193)	.10
Treble (SA).....	(35054)	.10
Male (TTBB) (a cappella).....	(35205)	.10

FOR BAND

With Cornet Solo— <i>Arr. Klohr</i>			
Full.....	.75	Parts, Each.....	.10
Waltz— <i>Arr. McKee</i>			
Full.....	1.50	Parts, Each.....	.15

FOR ORCHESTRA

Waltz— <i>Arr. McKee</i>			
Small.....	.75	Full.....	1.15
Parts, Each.....	.10		

THE LIBERTY BELL

By John Philip Sousa

FOR CHORUS

Mixed (SATB).....	(35837)	.15
Male (TTBB), <i>Arr. Willson</i>	(35386)	.15

FOR BAND

Symphonic.....	1.50	Full.....	.75
Cond. Score.....	.20	Parts.....	.10

FOR ORCHESTRA

Full.....	1.15	Small.....	.75
Parts, Each.....	.10	Piano.....	.20

A DAY IN VENICE—Suite
By Ethelbert Nevin

1. Dawn 2. Gondoliers
 3. Venetian Love Song 4. Good Night

FOR CHORUS

Mixed (SAB) (complete suite)	
<i>Arr. Bliss</i>	(35075) .25
Mixed (SAB) (Venetian Love Song)	
<i>Arr. Bliss</i>	(35059) .12
Mixed (SATB) (Venetian Love Song)	
<i>Arr. Baldwin</i>	(35182) .15
Treble (SSA) (Venetian Love Song)	
<i>Arr. Spross</i>	(35121) .15
Male (TTBB) (Venetian Love Song)	
<i>Arr. Humphries</i>	(35014) .15

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Arranged by Mayhew Lake

Symphonic.....	6.00	Standard.....	4.50
Cond. Score.....	.60	Parts, Each.....	.40

Arranged by Herman Bellstedt

Full.....	2.50	Parts, Each.....	.25
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FOR ORCHESTRA

Full.....	2.50	Small.....	1.75
Full Score.....	2.50	Parts, Each.....	.30
		Piano.....	.50

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By Reginald De Koven

FOR CHORUS

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Mixed (SSTB), <i>Arr. Bliss</i>	(35015)	.12
Mixed (SAB).....	(35016)	.12
Treble (SSA).....	(J. C. 2584)	.15
Treble (SSAA).....	(J. C. 2365)	.10
Treble (SSA).....	(35019)	.15
Treble (SA).....	(35020)	.12
Male (TTBB).....	(35017)	.12

FOR BAND

Full.....	.75	Piano.....	.20
Parts, Each.....	.10		

FOR ORCHESTRA

Full.....	1.15	Small.....	.75
Parts, Each.....	.10	Piano.....	.20

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By John N. Klohr

FOR BAND

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Cond. Score.....	.20	Parts, Each.....	.10

FOR ORCHESTRA

Full.....	1.15	Small.....	.75
Parts, Each.....	.10	Piano.....	.20

THE GREEN CATHEDRAL
By Carl Hahn

FOR CHORUS

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Treble (SSA).....	(35038)	.15
Treble (SA), <i>Arr. Carleton</i>	(35399)	.12
Male (TTBB), <i>Arr. Huntley</i>	(35308)	.15

1943

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MALE VOICES Medium

*The Lamp in the West— <i>Parker</i>	(35009)	.10
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Difficult

Where 'Ere You Walk— <i>Handel</i> — <i>Spross</i>	(35079)	.15
--	---------	-----

FEMALE VOICES Easy

The Green Cathedral— <i>Hahn</i>	(35083)	.15
--	---------	-----

Difficult

Let All My Life Be Music— <i>Spross</i>	(35101)	.18
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Cumulative Materials

BOYS' ENSEMBLES Easy

Recessional (TTBB)— <i>De Koven</i>	(35017)	.12
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FEMALE VOICES Easy

Boat Song— <i>Ware-Spross</i>	(35001)	.15
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Medium

My Tender Songs Would Be Fly- ing— <i>Hahn-Deems Taylor</i>	(35081)	.12
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My Mother Bids Me Bind My Hair— <i>Haydn-Baldwin</i>	(35047)	.15
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Invocation— <i>Mana-Zucca</i>	(35228)	.10
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*The Lamp in the West— <i>Parker</i> — <i>Deems Taylor</i>	(35080)	.12
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Difficult

Come Down, Laughing Stream- let— <i>Spross</i>	(35108)	.20
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Will-O-the-Wisp— <i>Spross</i>	(35002)	.15
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MIXED VOICES Easy

*Cherubim Song No. 7— <i>Bortniansky</i>	(35357)	.12
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complete story of government agency efforts as they relate to our schools. This will likely be reinforced by the program-listing service of the *Journal of the Association for Education by Radio*. So that's the picture from this end—hastily sketched. As a matter of fact, at this date details covering many future activities are still incomplete, but they will be available later. It is evident, however, that there is a sufficient bulk of radio activities to warrant the statement that educational radio programs will help overcome some of our national problems. What is more important, these efforts, in true democratic fashion, are the combined contributions of local auspices, of network stations, of college stations, of national professional organizations, and government agencies, working independently and cooperatively for the same cause. This heartening sign of unity and cooperation in the war effort as exhibited by responsible groups and organizations is a positive force for good morale among our American people.

Before I pass to a closer analysis of education's position in this effort, allow me to summarize the government-agency responsibility in radio to you. Whatever is put on the air should be honest, factual information in fullest detail short of threatening our national security. Pessimism and optimism must be developed by facts only and not by slanting material. The American people will be content with their governmental information services if they feel that they are told all that they can be told short of risking danger to our operations. Another insistent demand is that government agencies do not compete with each other either for talent, services, time on the air, or audiences. Cooperation in these matters is carefully worked out through the Office of War Information's handling the network time, by the National Association of Broadcasters' assigning the local station time, and by the Association for Education by Radio's arranging for education's time. A still further need is that the agencies keep the road as clear as possible for good utilization; this involves outstanding writing and production and materials that can be worked into presentable classroom and home aids. This implies good handbooks, lesson sheets, cooperative gestures in newspapers or the school press, or other available approaches that can feasibly be used. It may in some cases involve working through local branches or personnel of a governmental agency. Field organizations of the War Department, the Department of Agriculture, and the Office of Civilian Defense are examples of local cooperative possibilities.

Another inherent responsibility of the government agencies to you good people is to insist upon the right of education to equitable time on the air. Recent controversies have flared over this question and they have served to emphasize more dramatically that this right must be considered an inalienable right, together with those of freedom of the press and freedom of speech.

I should also like to go on record as favoring a radio plan of professional content on a regular scheduled basis with the support of the Office of Education and the active and unreserved cooperation of the National Education Association and its more than twenty national member departments. Travel is not easily justified these days, reading directives in bulletins is not enlivening, but let educational radio, with the cooperation of governmental and national professional agencies, present

to administrators, principals, and teachers, in all its color and intimacy and immediacy, themes, directives, essential emphases—leaving treatment in the hands of the individual broadcasters—and the educational tool can be sharpened more keenly for effective performance.

Now let us consider your own problems, you who are administrators. You hold key positions in the nation's schools. What responsibility have you toward the use of radio? How can you bend radio to your own local problems? We in Washington can only answer generally, for your problems, being local, probably merit a local answer. However, high schools and colleges in the vicinity of radio stations can organize A.E.R. Victory Radio Guilds—local radio stock companies equipped and trained to produce radio broadcasts which will extend the war effort. Information about these Guilds may be obtained by writing to the Office of Education—to William Dow Boutwell. If your people are not experts, you may be in need of assistance in starting high-school radio activities. Write to the same place for that information.

You must also keep in mind the utilization angle, i. e., profitable use of educational radio programs both in school time and leisure time through programs of the forum type, of music and art appreciation, of straight news interest, of dramatic tie-ins to the war's objectives, of schoolroom use in any or all school study subjects. You should prepare definite meetings on radio with your staff, and through your staff reach all the teachers, principals, and superintendents under your supervision; develop listing bulletins; study utilization techniques; and give this newest of the media a real chance to play its part, in the classroom and outside, to serve our nation. You should look into your equipment, too. Keeping materiel in shape is a first requisite of good listening. And as you approach the matter of utilization you may try a clinical series of school programs on your own. Several cities, both large and small, have done it with great success. One notable series is an "Art in the War Effort" series by the Radio Council and the Art Department of the Chicago Public Schools . . . a unique effort to show how government agencies are using art in posters, cartoons, and other creative media to further the war effort. It is really a remarkable non-government report via the radio of the government at work!

Another matter which you can keep in mind is the raising of questions. You raise them and the government agencies will try to find the answers. Send for sample scripts. The Office of Education lends the scripts, the Association for Education sends them through the War Writers Board on a script-of-the-month basis, free of all charge, including royalty, and any agency will supply you with anything available on their shelves. It would seem as if you had to begin the job from scratch. That's true for most of us—whether we have been specializing in education, in war work, or in general government-agency work—and fundamentally the use of these radio aids (and here I would say that the film and the textbook are also important—each has its own place in the sun) is a job—but no job is too difficult, especially when we are on the firing line.

I would like to say in conclusion that this is a most serious time for the educational world—serious is the

CONTINUED ON PAGE SIXTY-ONE

Community Singing Goes to War

ARCHIE N. JONES

MORE THAN NINE MONTHS have passed since enemy bombs struck at the heart of American living—bombs which blasted American lives, and homes, and property—bombs which exploded under our smugness and complacency—bombs which have stirred our patriotism, and united us in the most gigantic national effort of history. Every American feels the results of those bombs every day in the normal process of living: in the taxes, in the rationing program, in the difficulties of travel, in the higher costs of living, in the extra demands for contributions, and in the numerous calls for personal services. These hardships are being borne gladly by the large majority of our citizenry because to them has come a new national philosophy, and a strangely new process of thinking that has been engendered by the experience of a common danger. With it all, too, has come a deeper appreciation of our national institutions and social structure, made all the more beloved by comparison with those overseas. The American people are eager to drop some bombs of their own, not in retaliation, but in prevention, and they are determined that those bombs shall be dropped now.

Now it must be quite obvious that we, like other millions of our fellow citizens, will not be able actually to drop a bomb any place, as much as we should like to. We can't make one, nor can we buy one. However, we can have a part in making and dropping them—and it doesn't cost anything either—and so can every teacher of music education in America, whether he lives in New York City, or in Spillville, Arizona. Much has been written regarding the function of music in wartime, and the wartime obligations of the music teacher. However, little of anything specific about what music teachers can do today has appeared before the publication at this time of the Program for Music Education in Wartime. As that program makes clear, one of the many ways in which each of us can do a great deal—and one that will contribute in large measure to the total effort—is the leading of community singing. This activity was responsible for a large part of the fine morale engendered during World War I, and our government and the Army are aware of the necessity for a well-defined and well-organized program of community singing in the present war. The Treasury Department has sponsored a "Victory Sing" series and has proposed a program of songs to help sell War Bonds and Stamps.*

Many specific activities in this connection are available to all music teachers who are willing to contribute their services, and none are so difficult as to make them impossible or to work an undue hardship on an already overburdened schedule. The suggestions I want to offer fall into ten general categories.

(1) Each teacher should inform himself as to the technique of leading community singing. A number of books contain chapters on community singing, articles have appeared in music periodicals from time to time over a period of years, the National Recreation Associa-

tion and the Music Educators National Conference issue bulletins that give valuable aids in the technique of conducting community sings. In addition, most colleges and universities are glad to give advice free of charge. One of the easiest ways to learn how to lead singing is to do it. Anyone who is intent on doing so may easily find a small group interested in singing and offer his services as leader. One or two experiences of this type will show the leader what problems are involved, and then he can set about finding solutions.

In reality there are very few necessary qualifications for the song leader. First of all he must be a leader in the literal sense of the word. If he can stand in front of a group of people and take command of the situation, he possesses the most fundamental of the qualifications. Most teachers have this quality, or they would not be teachers. Second, he must have a sense of humor. This is so important that to be without it is to fail before he starts. He must be able to keep the singers cheerful. He must be able to keep them laughing and in the spirit of singing; and he must be able to turn a criticism into a compliment, and provide the incentive to further effort through good humor. Third, he must have poise, or personality, or whatever it is that enables one to make himself the center of attention and "keep the stage" for the period of the singing. Fourth, he must have a fair sense of rhythm and be able to keep the audience in the "swing" of the song. Fifth, he should have a sufficiently well-directed voice to make himself heard as he speaks and to enable him to act as a "starter" for the singing. These qualifications are simple, and no mention has been made of musicianship purposely, since the object of community singing is not the excellence of the musical attainment but the spirit engendered by the experience, which may or may not be a musical one.

(2) One of the major difficulties in a nation-wide community-sing program is the finding of enough leaders. Here the music teacher can be of particular help. He can select pupils from the junior and senior high schools in his community who show evidence of some ability in song leading. He can find leaders who act in that capacity in the local civic clubs. He can survey the local music and study clubs for possible song leaders, and he can go into the churches and discover people who lead church-school singing. He can study the rural areas and schools to find people who have had or would like experience in this type of leadership.

(3) After leaders are found, the next job is to train them. Here again the music teacher is one of the few people who can do the job. He can establish workshops for song leaders; he can hold night classes for adults who would like to be of service; he can hold classes in the school schedule for students who show ability; and he can offer classes to churches and church schools of all denominations for training in song leading.

(4) A nation-wide stimulation of interest in singing is desirable and valuable at this time. As has been pointed out, this objective is already being pursued by the Treasury Department, and the Army is at work on the problem in the camps. However, we need more

* This program is described in the bulletin *The Music Educators and Music Students of the United States in the Schools at War Program*, available from M.E.N.C. headquarters. See page 22.

effort on the home front. Each teacher could be of invaluable assistance in this phase of the work. He can go to the presidents of the civic clubs in his community and offer his services as song leader, or offer to consult with the present song leader, if the club already has one. He can do the same thing in the churches, church schools, and women's clubs. Whenever a community meeting of any kind is scheduled, he can suggest that a few songs are in order, and offer to lead them. In short, he can consider himself the chairman of the local committee on the promotion of community singing.

(5) Assembly singing in the school program has been on a more or less hit-or-miss basis. This activity is an excellent starting point for the whole community-sing effort. If the school already has a well-developed song program, it should be intensified, and if no such program exists, the teacher of music should see that one is started, and that immediately. New interest can be created through assemblies called for the specific purpose of community or assembly singing. Much of the spirit of the occasion is lost when too much time for announcements is taken from the singing, and the same thing is true when a speech is scheduled on the same program. In such a case, the singing becomes only incidental. Small ensembles may be asked to assist; the school chorus, band, or orchestra may appear on the platform to help in the leading of the singing; student leaders may try their hand at some of the leading; and school soloists may be asked to sing incidental solos in a few of the songs.

Assembly-sing programs should not be scheduled once and then forgotten. An impetus cannot be gained by a single experience. Programs should be scheduled with regularity and frequency. This kind of singing may be considered as propaganda, but if so, it is worthy propaganda, and a worthy method.

(6) The cooperation of the churches is very necessary in the success of a community-sing program. All churches employ singing, and most of them are not only willing but eager to have their singing improved and the amount of it increased. The music teacher might well ask for an opportunity to appear before the local ministerial organization, and explain that he, as a music teacher paid by the community, is anxious to be of service to the community, and that he is ready to help *all* the churches in their musical programs. Out of such a conference might well grow an interdenominational committee dedicated to the improvement of congregational singing and music in general, not only in the churches but in the community. Incidentally, the war has presented an opportunity for such cooperation that would never be found in normal times.

(7) The music teacher can logically, in the interest of the broad program, go to the music and study clubs of the women's organizations and ask for their help in stimulating community singing. He can go to the newspapers and ask for space for a story about the value of singing. He can go to the mayor and the city council and point out the importance of singing as a group activity. He can impel the students in the schools to talk with their parents, and then talk to the parents at the parent-teacher meetings. In short, a campaign on a community basis, even though initiated by one person, the music teacher, might gather such momentum that the community would turn out en masse, as has happened in a number of communities recently, for the avowed purpose

of singing together, not only for the joy of the activity, but for the united zest and spirit which such an activity engenders. A committee of townspeople has been found very valuable in assisting to set up community-sing programs. It might help the local music teacher, if he feels hesitant about taking the initiative in such matters, to write to the chairman of the music section of his state teachers association, asking to be appointed the representative of that body in his community for the purpose of building community-sing programs. This technique would give him the authority and a logical reason to go ahead with his campaign.

(8) Probably one of the most important steps is the actual organization of community or "Victory" sings. This, of course, cannot be done merely through an announcement by the music teacher. He, however, can and should consult with his superintendent and principal, and get their interest and advice regarding the steps necessary to accomplish his purpose. He might go to the mayor and ask to have a committee appointed. He might go to the ministerial association and request a committee. If he works through the people themselves, however, and creates enough interest, they will eventually demand such programs. Already the public is trying out new ways of self entertainment, and community meetings and community sings are taking place today in an astonishingly large number of cities and towns. The organization of a high-school music club is a good starting place. These students can go to the local authorities, who, in some cases, will turn out to be their own fathers—if the committees are properly chosen! A group of high school students can do much more in the interest of a worthy cause than any number of teachers.

(9) Another important step in the building of a song program is the creation of interest in singing in the home. Many families have members who play an instrument of some sort. Almost all members of a family can sing, if they will. It is the music teacher's job to see that interest in singing on a home basis is stirred up from within the home. This of course comes most easily from the students. A number of techniques are available. Awards might be made for the homes which sing regularly. Reports in school might be requested concerning the status each week of home singing. Students in school, particularly in the elementary and junior high schools, like very much to report on Monday morning that their family sang every night before or after dinner during the previous week. We have tried contests in everything that has to do with education in school. Why not a contest of home singing? Parent-Teacher Associations might consider putting home singing groups on their programs. The Trapp Family Singers may well have had their inspiration in just such an activity. Accompanists will be needed for the community-sing programs, and these must come, of course, from the homes and schools. Interest can be created here, also, by asking the parents to give the accompanists experience in their own homes. There must be leaders for the singing in the homes, too, and this type of experience is invaluable in learning how to conduct larger groups.

It will probably be argued that all this is too much of an effort, and that the song leader or music teacher should wait until he is asked. This war is not going to be won by waiting to be asked. It will be won by people who volunteer for service in whatever capacity they are

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best fitted. Since most of them are women, music teachers as a group are not of much use to the army as fighters. They can be of more service than they imagine, however, in their own communities. But in order to be of the greatest service, they must give of their time and

talents as never before. And they must *volunteer* those services, and volunteer them *now*. If they wait until they are asked, it may be too late. The music teacher has plenty of bombs in his own talents, experience, and ability, and the time to throw those bombs is now.

Music for America at War

RHODES R. STABLEY

MUSICIANS OWE THE NATION an extension of their services in making the public more conscious of the value of American music in promoting wartime morale. This responsibility must be accepted especially by teachers in our schools, colleges, and universities, for it is in these institutions that the opportunity for educating young America presents the widest possibilities.

Teachers are generally agreed on the psychological necessity of good music in wartime, but too often they do little or nothing toward meeting this need in their communities. Proper action requires changed viewpoints as well as new techniques. It is not enough, for instance, to assume that tin-pan alley will of itself produce the right materials for building morale. Frequently, as was the case during the last war, the songs thrust upon the public by high-pressure advertising are cheap in content and shoddy in construction. Lacking a profound grasp of the American spirit, they are nothing more than ephemera doomed to die in the moment of their creation. As such they are detrimental rather than helpful to the cause for which we are fighting.

On what materials, then, should teachers rely? First of all, leading music educators and government officials concerned with the problem recommend greater use of the rich resources coming down to us from earlier crises. The songs of George Root, Walter Kittredge, and Irving Berlin have stood the test of time, because, written by men closely connected with the activity of their times, they express the innate convictions and emotions of the American people.

Then, too, musicians must be quick to recognize and encourage the meritorious work of contemporaries. Such songs as *America Calling*, by Meredith Willson, *The Ramparts We Watch*, by Lieutenant Beecher, and the musical setting to *The Pledge of Allegiance*, by Harry Salter, are in the true American tradition. Their appeal to young and old is unmistakably strong.

Group singing offers great possibilities in acquainting the public with new materials and in reviving appreciation of the old. In attempting to meet its responsibilities in this direction, the music department of Indiana State Teachers College last spring broadcast a series of twelve weekly radio programs heard in approximately four hundred public schools in its service area. The programs, under the general title of "I Hear America Singing," were arranged and produced by music education students under faculty supervision. Devoted entirely to American music, the broadcasts were built upon such themes as "The Colonist Sings," "Of Freedom We Sing," "Songs of Marching Feet," and "Patriotism of Today Sings."

NOTE: This article is based on an interview with Irving Cheyette, director of the Department of Music Education, State Teachers College, Indiana, Pa.

The response of the schools to this second series of college broadcasts was very gratifying. They not only arranged their schedules to meet the studio time, but also followed the suggestions for pupil participation in music study before and after each broadcast.

One result of this participation was a culminating program given over exclusively to original songs composed by the children. Especially notable was the strikingly beautiful setting to the Salute to the Flag by a little girl who said she loved the words so much she wanted to sing them in her own way.

Such contact with the schools, marking a development in Indiana's music education work, was recognized last year when the college received the Music Achievement Trophy presented by the American Musical Arts Foundation to the college which had done most for the cause of American music during 1940-1941.

The high point in last year's program was reached on May 1 and 2, when Roy Harris appeared as guest conductor of the college symphony and choral organizations in their annual festival featuring the compositions of American composers. Previous concerts offered performances of works by such composers as Percy Grainger, Paul Weiner, Joyce Barthelson, Wallace Frost, and Meredith Willson.

In common with many music departments over the country, Indiana has already embarked upon an accelerated program by which new teachers will be made available to American schools in less than the usual four years of college training. In technique their training will be no less rigorous and thorough than in the old curriculum; in materials they will benefit by a greater concentration on music designed to interpret the essence of Americanism to Americans.

In conjunction with this program more electives will be offered in orchestration and in instrumental methods and materials as a special means of preparing students to qualify for the Warrant Officers School of the Army. Indeed, a new alignment of courses set up during the past year has already enabled several young men to qualify for this important training as Army band leaders.

Members of the music department staff are availing themselves of opportunities to appear before the public as recitalists, lecturers, and consultants, in connection with the wartime program.

The music educator today has the opportunity, not, in vulgar terms, to "sell" American music to the nation, but rather to find it and perform it and then let its appeal speak for itself. In no other way will professional teachers fulfill the obligations placed upon them by a conflict whose outcome will determine American destinies for centuries. There must be no failure in meeting that responsibility.

Wartime Music Services

MAJOR HOWARD C. BRONSON

MUSIC AS A PALLIATIVE for the strain on nerves which war imposes has long been recognized. Five years of major conflict throughout the world has definitely established this fact. In greater numbers military men, and civilians as well, are found to be seeking relaxation through both listening to and participating in musical activities. Your mission is to supply the "sinews" of music for an all-out war. We are learning, as our allies, the British, the Russians, and the Chinese, have learned, that music is one of the vital elements of a fighting army. Music is one of the vital requisites of a people determined to make and supply its fighters with the tools of warfare.

Industry is applying music because it raises the morale and the efficiency of workers. A few days ago, it was my privilege to visit a great eastern plant which until recently was engaged in the manufacture of phonographs, records, and kindred equipment. Today, but an infinitesimal portion of this great industry is retained for that purpose. Almost wholly converted to war production, each division superintendent with whom I talked stated that music properly selected and timed, and transmitted to every part of the great plant by a public address system, has increased plant production more than 20 per cent, despite the fact that it has been necessary to replace skilled workers with inexperienced help. Through experimentation, the proper timing for certain types of music has been established. Recorded bugle calls announce the changes of shifts, followed by stirring marches. I heard several well-played Sousa marches, as well as *The National Emblem* and other fine military marches. The next group of musical numbers included: *There's Something About a Soldier*, *Over There*, and *Pack Up Your Troubles*. I have never watched workers who were so alertly alive to their jobs as were these people. At noon and at midnight there is a brief "live" musical program, with a likewise brief bond sales effort. I was told that whenever possible, a Service band is brought to the plant for the noonday and midnight programs. On those occasions there is never enough room in the spacious plant recreation field to hold the crowds. Before continuing with my remarks regarding the application of music to the war effort and such thoughts as I may be able to offer in respect to the part that the music merchants of our country can take in the development of a comprehensive and practical music program for America at war, I should like briefly to outline to you the background, purpose, and organization of the Special Service Division of the United States Army.* The word "morale" has become, through usage, a loose term for practically everything from a blue funk to not just the

right amount of sugar and cream in the coffee. Webster defines "morale" as "condition as affected by, or dependent upon, zeal, spirit, hope, confidence, etc.; mental state, as of an army." Good morale is born of just and fair treatment, thorough training in the job to be done, comradeship among men, and pride in self, organization, and country. Good morale does not imply the absence of hardship, but on the contrary is sometimes demonstrated in the ability to perform under conditions that may be impropitious and physically adverse. Reflect upon the bitter winter at Valley Forge, upon the Argonne and Bataan Peninsula. The greatest enemies of high morale are injustice, needless restrictions, hardships, favoritism, and apparent lack of interest of those in responsible positions for those who must obey their orders.

The first systematic approach to the problem of morale in the military forces of the United States was made in 1918. At that time the science of applied psychology was being developed in our universities. Attempts were made to find out what psychological factors produced the maximum effort and *esprit de corps* on the part of soldiers and, likewise, to determine which of such factors were deterrents to good morale.

The Morale Branch of the General Staff was established in 1918, and a series of studies was made during that year and 1919, from which suggestions were sent to the commanding officers in the field. Following the First World War, the Morale Branch passed out of existence, but certain lasting policies had been evolved. Recreation and athletics were carried forward in the training program of the Army. The War Department officially approved the policy that this Army should handle all recreation and welfare activities for soldiers within the Military Establishment, a policy which has been followed to the present. On March 14, 1941, the Morale Division of the Army was expanded and made a Branch, with Brigadier General Ulio as chief. On his promotion to adjutant general, Frederick H. Osborn, then chairman of the Joint Army and Navy Committee on Welfare and Recreation, was commissioned a brigadier general and became chief of the Morale Branch.

Because it was rather misleading, the designation "Morale Branch" was replaced by "Special Service Branch." Again, during the recent reorganization of the Army, the title was changed to "Special Service Division." The Special Service Division is comprised of the Athletic and Recreation Branches, within which are Athletics, Dramatics, Music, and Welfare; Soldier Publications; Facilities; Information to Troops; Research; Army Motion Picture Service and Education. A School for Special Service is located at Fort George G. Meade, Maryland. To this school Special Service officers are assigned for training. To assist in the development of recreational activities in the field, Special Service Units are now being organized and trained. In the personnel of each unit are four music technicians. Each is equipped with a small piano and a kit of musical equip-

CONTINUED ON PAGE FIFTY-SIX

NOTE: This article is adapted from the address given by Major Bronson at a meeting of the National Association of Music Merchants held in Chicago, August 13, 1942.

* Although some of the information given in the four paragraphs following was covered in Major Bronson's article in the May-June 1942 JOURNAL, it is repeated here, both for the sake of accuracy—since certain minor changes have been made—and for informational purposes—since a great many questions are received by Conference headquarters regarding music in the Armed Services of the United States.

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The School Band in Community Life

TOM KELLY

THE SCHOOL OF TODAY is not an ivory tower. The band instructor who locks himself within the bounds of producing and maintaining a school band for the use of the students—both in playing and listening—is narrowing his horizons and even endangering his position. Primarily the band—and the instructor—are supported by the taxpayers. "We, the People," pay his salary, buy the instruments, music, accessories. The townspeople give him the place to rehearse, their children to teach, and, if he permits, the audience to appreciate the efforts of his students and himself. A school cannot exist without a community. A band has even a smaller chance of surviving without public support. Therefore it is obvious that "we, the band," belong to our community and are a part of its American whole.

As soon as we accept the above facts, the objectives of education in connection with bands are seen to include community entertainment and the fostering of additional community spirit through common interest in the school band—a band that the adults hear frequently. These objectives which are being so crudely stated here were admirably set forth in the November-December 1941 issue of this magazine by Herbert Mulford in his article entitled "Selling the Fine Arts to the Community," and in the January 1942 issue by Lenel Shuck in his article "Destiny Knocks at Our Ivory Tower."

Mr. Shuck stated as the first point in his program to preserve the growth of our music education:

(1) *We need salesmanship . . .* We must come down to earth and redirect our energy and attention toward bringing about in the minds of citizens a greater awareness of the work that we are doing in the public schools.

No pragmatic individual can deny the truth of that statement. How, then, are we to accomplish this awareness? The first step in reaching that goal is to think in terms of the town, city, or village in which we are teaching. Our band that we have been nursing in the seclusion of the walls of education does not belong to us—or to that building called the school. It is a part of the community. Therefore let us put it in its rightful place: in the town. There is no better time for doing this than the present, when our government has asked the aid of all music teachers and school music groups in furthering the war effort through not only participation in, but leadership of, pertinent community activities.

Have concerts—not one or two a year, but one a month, or even more. Play for the new recruits leaving for camp, play for community affairs that are part of the Treasury Department's Schools at War Program, play for that Future Farmers of America meeting, help the firemen get a new truck by giving benefit concerts. Whenever the proceeds are not going toward some valid community need (and remember that our country's wartime needs supersede most community needs these days), make the admission price the purchase of a War Stamp—or charge a small admission and turn the receipts over to the Red Cross, to the U.S.O., to United China Relief, to the Russian War Relief, the British War Relief, or any cause connected with the mighty war effort. No matter how small the audience, or how meager the in-

come, the Red Cross, the U.S.O. or some other wartime agency can use it.

The important thing is that the band is doing its share to help the community that sponsors it help win this war. The students will sense it. They will learn a valuable lesson in group living. The adults will sense it too. They will realize that the band belongs to them, is helping them in their efforts to preserve the democracy that they prize. The spirit of cooperation is there.

The community band is another medium through which the public can be made aware of what we are doing in the schools. Through such an organization we have direct contact with those persons most vitally interested in band music. Often they become our most loyal supporters. A good practice seems to be to organize our community band and then, if we do not have sufficient players, or need more instruments in one section for balance, draw in players from the senior band in the high school. The social contacts that this practice affords frequently serve to develop a firmer bond between the adult and the high school players.

Speaking of community music programs, Mr. Mulford advanced the following important points in his article:

On both the negative and positive sides of artistic development of the community through the public schools, the superintendent is a vital factor. On the one hand, he may be an enthusiast himself, thus vitalizing the entire effort and possibly even running in advance of the specialists in the arts. On the other hand, he may be merely complacent, giving reasonable latitude to the fine arts teachers, but never considering community needs outside of the schoolroom. He may leave the entire matter of music education, for instance, in the hands of teachers who are absent from the locality in the most auspicious season for community programs—the summer.

In this last instance, too, the community band may be a boon. Frequently town boards, boards of education, or community organizations are only too happy to pay the school band director a partial salary to keep the community band operating and giving concerts through the summer. In addition, the school board may decide to set up a summer band course for the school players. In this connection may I take the liberty of citing our own program. We tried a twelve-month plan this last year, with some success and, it must be admitted, some failure. On the whole, however, the all-year plan gave evidence of being based on sound principles. I offer it here for the possible benefit of small communities which have no professional music and hence where it would not encroach upon the livelihood of the professional performer. In larger communities, of course, where professional organizations exist, the school band's activities should be limited in large part to the "school community."

From September to June we played twenty concerts, excluding performances at football games and pep assemblies. The Future Farmers county meeting invited us to give a program. Joint concerts with other schools were arranged. Twice during the year we appeared in conjunction with the mixed chorus. On Memorial Day we entertained the American Legion and the public in two different towns, playing one program in the morning

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Informational Data on Army Music

[The following material is printed in the JOURNAL for the purpose of answering some of the many questions which have been directed to Conference headquarters regarding music in the Army.]

IN RECOGNITION of music as a factor of importance in relation to Army morale, an officer with a broad professional and military musical background was assigned to duty from the field to the Recreation and Welfare Division of the Morale (now Special Service) Branch in June 1941.

The purpose of the Army music program is to encourage the participation of the individual soldier in some form of musical activity, to assist the authorized musical organizations of the Army in attaining a high degree of usefulness and efficiency, and to cooperate with military and civilian agencies in the utilization of music as an integral part of practically every recreational activity within the Army.

Singing: To promote singing by Army personnel, a collection of the songs of the different branches of military service, the patriotic airs of our country, and some of the melodies which may be considered as American folk music was compiled and printed. Now in the third edition, *The Army Song Book* is issued to Army personnel on the basis of one words-book for each soldier and one music book for each thirty men. The words-book is small and is designed to fit into the soldier's shirt or blouse pocket. The music book contains, in addition to the words, the piano accompaniment of each song and the chord cues for guitar and ukulele. On the inside of the back cover is a tuning chart for guitar and ukulele in relation to the piano keyboard.

Musical Instruments: The playing of stringed instruments such as the guitar, ukulele, banjo, mandolin, and violin, and the so-called pocket-size musical instruments—the harmonica, ocarina and tonette—provides diversion and entertainment in camp and in the field. These instruments may also provide accompaniment for singing when the band or a pianist is not available.

To meet the urgent need for musical facilities in stations and bases too small for authorized bands, sets of small orchestra or swing-band equipment have been made available. For small isolated stations with a strength between one and two hundred men, a Recreational Music Set has been developed. This set contains a wide variety of songbooks, as well as guitars, harmonicas, ocarinas, and tonettes.

Music Appreciation: With equipment loaned by the Carnegie Corporation, an experiment in listening-interest in the recordings of the world's best music is being conducted at Fort Belvoir, Virginia, and Fort George G. Meade, Maryland. The reports from these installations prove the value of this type of entertainment for a considerable proportion of Army personnel.

Bands: The authorized band, usually called the Regimental Band, has been termed the "Show Window of the Regiment." The appearance, size, and ability of Army bands is reflective of the efficiency and spirit of the organizations of which they are a part.

The official function of the authorized band is to provide music and marching cadence for military ceremonies. The band takes an important part in guard mount, battalion and regimental parades and reviews, the retreat ceremony, military funerals, and religious services.

In addition to participating in strictly military ceremonies, the band is the entertaining unit of the regiment or station to which it belongs. Concerts and serenades are a regular part of band routine. Likewise, the band furnishes swing units for dances. Usually the chapel organist is a bandsman. Stringed ensembles, as well as vocal and instrumental soloists, also are furnished by the band.

The band provides color and arouses team spirit during football and baseball games, as well as for field sports and games.

Band Leaders: The band leaders of the United States Army have the rank of warrant officer. On completion of ten years' service, the band leader may be promoted to chief warrant officer. The band leader may at the discretion of his commanding officer be appointed band commander.

Strength and Instrumentation of Bands: Reference AG 221 (3-26-42), EA-A, dated April 1, 1942. Subject—Allotment of Grades and Authorized Strengths, Army Bands. The following allotment of grades and ratings is prescribed for all bands not

a part of tactical units, *excepting* Air Corps bands; The Army Band, Washington, D. C.; the three replacement training center bands located as follows: Coast Artillery Replacement Training Center Band, Camp Callan, California; Field Artillery Replacement Training Center Band, Camp Roberts, California; Infantry Replacement Training Center Band, Camp Roberts, California:

- 1 Warrant Officer Band Leader
- 1 Technical Sergeant, Grade 2
- 1 Staff Sergeant (Technician, Grade 3)
- 7 Technicians, Grade 4
- 8 Technicians, Grade 5
- 11 Privates, First Class

Total: 1 Warrant Officer, 28 Enlisted Bandmen

Allotment of Bands: While tables of organization allotting bands have not been changed, the activation of new bands in the Ground Forces is made only on approval of the Commanding General of the Army Ground Forces.

The activation of bands in the Air Forces is progressing rapidly.

An Air Force band has been authorized at Bolling Field, with a strength of one hundred bandmen and a commissioned-officer band leader. Sixty-piece bands are authorized for the larger flying fields and twenty-eight-piece bands for fields with a troop strength of one thousand or more.

The Band Leaders School: Any enlisted man, on completion of the basic training period, who is between the ages of twenty years and nine months and forty-four years and nine months, who believes himself qualified, may make application to his commanding officer for permission to take the entrance examination for the Army Band Leaders School. If successful in passing the examination in accordance with quotas established for the Army, candidates are ordered to the Band Leaders School for the sixty-day course. On graduation, the candidate is either immediately promoted to warrant officer band leader or placed on the eligibility list for promotion.

The School for Special Service: A school for the training of Special Service officers is in operation at Fort George G. Meade, Maryland. The curriculum includes training in group singing and a course of musical indoctrination emphasizing the value of a wide application of music in the Special Service program. The problems and needs of bands are given serious attention. Sympathetic understanding for the soldier who possesses great talent as pianist, organist, violinist, or vocalist is stressed, in order that America may not lose the talented young man of today who may become the great artist of tomorrow.

The Special Service Unit: The organization of the Special Service Unit includes four music technicians. The basic requirements for music technicians are the ability to play the piano entertainingly and the versatility to be able to learn to play and teach the guitar, mandolin, ukulele, harmonica, ocarina, and tonette, as well as to act as song leader if necessary. Each music technician has charge of a kit of music equipment which includes guitars, mandolins, ukuleles, violins, harmonicas, ocarinas, tonettes, a wide variety of songbooks, and a small, compact piano. The purpose of the Special Service Unit is to provide recreational service to combat organizations in the field. This service provides—besides music and dramatics—technicians, educational technicians, athletic coaches, canteen service, and motion picture service.

Music Advisors: The function of music advisors is to promote the widest possible utilization of music in the Army, as a stimulant to morale and *esprit de corps*. To encourage men to sing when the going is rough adds strength to a fighting force. Soldier participation in music provides wholesome and worthwhile entertainment and recreation. The Music Advisor is the coordinator of all the essential factors which constitute a great singing, fighting Army.

Regulations: The following Army regulations, circulars, and orders give the administration and function of the band and field music.

- (a) AR 250-5, The Band, March 31, 1941.
- (b) Changes No. 1, AR 250-5, The Band, April 22, 1942.

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Book and Music Reviews

BOOKS

Acoustics of Music, by Wilmer T. Bartholomew. [New York: Prentice-Hall, Inc., 1942. 242 pp. \$3.00.]

Books on musical acoustics come from three types of writers, namely, the musician, the physicist, and the psychologist. Here is a book written by a musician who has a good grasp of the other two points of view. His account is couched in chastened musical language with emphasis upon live issues in music. It is enriched by psychological insight and deals consistently with physical concepts. It is a book that every music supervisor should have on his desk. —Carl E. Seashore

Progressive Harmony, by Raymond C. Robinson. [Boston: Bruce Humphries, Inc., 1942. Rev. ed. 214 pp. \$3.00.]

The revised edition of Mr. Robinson's harmony text is a sound and comprehensive treatise. It covers the necessary fundamentals, namely, scales, signatures, intervals, etc., and progresses through diatonic and chromatic chords. The working material is chiefly of the composed exercise variety, and consequently lacking in musical interest. The musical illustrations are good. It is exclusively a text in written harmony, with no work in piano accompaniments or instrumental or vocal combinations other than the conventional SATB. One occasionally finds extremely complicated explanations of otherwise simple chromatic progressions. The expressive effect of tonal combinations has been entirely neglected.

—Florence Kallander

BAND

Caribbean Fantasy, by John J. Morrissey. [New York: Edward B. Marks Music Corporation. Symphonic band, with conductor's score, \$5.50; full band, with conductor's score, \$3.50; conductor's score, 75c; extra parts, 30c ea.] A New Yorker, the composer attempts to give his impressions of South America through this original composition. The characteristic South American rhythm of two dotted-quarters and a single quarter is maintained throughout, often with slight variation. Calling for snare and bass drums, cymbals, tom-toms, maracas, claves, as well as timpani, the composition offers fine opportunities to the percussion players. The appeal is rhythmic and harmonic, there being very little melody evident. Performance time, 5½ minutes. Well edited and printed. A worthy number for concert performances.

—Arthur L. Williams

Celtic Set (Reel, Caoine, Hornpipe), by Henry Cowell. [New York: G. Schirmer, Inc. Band Series. Symphonic band with conductor's full score, \$9.50; with condensed score, \$7.00; standard band with conductor's full score, \$6.50; with condensed score, \$4.00; conductor's full score, \$3.00; condensed score, 75c; separate parts, 40c ea.] This number is written and instrumented in typical Cowell style. Much attention has been given to effects. Strongly rhythmic throughout, it has a very definite audience appeal. No instrument lacks for individual solos. It is not too difficult for an average band, yet it can tax the musicianship of a fine organization, when it comes to performing the composition in the manner Mr. Cowell desires. It is worthy of a place in any library.

—George S. Howard

Cubana, by David Bennett. For solo violin with band. [New York: Carl Fischer, Inc. Standard band, \$3.50; concert, \$5.00; symphonic, \$6.75; condensed conductor's part, 50c; extra parts, 30c ea.] This number is strongly Latin-American and makes use of the tango rhythm. The band accompaniment is well styled and carefully handled so as not to overshadow the violin. The solo is "different" and affords the violinist a chance to display his technical ability. Particularly because it is a violin solo with band accompaniment, this number deserves its popularity.

—Boh. Makovsky

El condor pasa (Inca Dance), by Daniel A. Robles, arr. by Paul Yoder. [New York: Edward B. Marks Music Corporation. Full band with conductor's score, \$3.50; symphonic, \$5.50; conductor's score, 75c; extra parts, 30c ea. Published in connection with the Editorial Project of the Music Division, Pan American Union.] This Indian dance from Peru begins with an introduction in recitative style, with successive phrases for solo oboe, bassoon, and bass clarinet (all solo parts are generously cued). The piece then continues with an appealing melody, the dimly restless character of which is heightened by the use of a tonic pedal point throughout the strain. At the end of this melody, a short bridge passage brings us to the second section of the composition, which is in a new key and begins a slightly faster tempo. From this point the work gathers momentum, and, after passing through several different types of dance figures, moves on toward a dramatic finish.

Since the work is offered as authentic South American music, it seems to this reviewer that it is important enough to warrant the publication of a full score and the supplying of more adequate editorial comments regarding the origin of the music and its proper interpretation.

—Clifford P. Lillya

Himno nacional mexicano (March), by Jaime Nuno, arr. by Harry Henneman. [New York: Edward B. Marks Music Corporation. Full band, with conductor's score, 75c; conductor's score, 20c; extra parts, 10c ea.] A composition which well fits in with the current program for unifying the United Nations and the American republics—simple and yet interesting, with an appropriate baritone obbligato. The harmonic changes before the D. S. are unusual for compositions of this type.—B. M.

Mañana (South American Dance), by Jean Missud, arr. by Paul Yoder. [New York: Broadcast Music, Inc. Full band, \$1.50; symphonic, \$2.50; condensed conductor's part, 50c; extra parts, 20c ea.] This has been in many band libraries for a number of years, and yet to date it has been recognized by only a few as a South American composition. The 1942 arrangement should prove interesting and receive special attention when there is a possibility of its being programmed. The rhythm is of a most pleasing type. Both the melody and counter melody are written in thirds and sixths.

—B. M.

The Marines' Hymn (Official Song of the United States Marine Corps). Band arrangement by Paul Yoder. Choral arrangements by William Stickles. [New York: Edwin H. Morris & Company, Inc. Band, 75c; conductor's part, 20c; other parts, 10c ea. SA, SSA, SAB, SATB, SATB a cappella, TTBB, 15c ea.] This hymn is a simple little tune with much meaning today. Every band should play it—ours did at every concert this summer. When used as choral accompaniment, the band arrangement should be repeated three times, omitting both the pickup and the remainder of the march. When used without voices, it is effective to continue after the second ending, with basses, trombones, baritones, and horns playing the melody *mf*, and then doing the last 16 measures *ff*, with the trombones and baritones *contra melo*. Mr. Yoder has written a sonorous finale.

—Frank Mancini

Newsreel in Five Shots (Horse-race, Fashion Show, Tribal Dance, Monkeys at the Zoo, Parade), by William Schuman. [New York: G. Schirmer, Inc. Band Series. Symphonic band with conductor's full score, \$8.00; with condensed score, \$6.50; standard band with conductor's full score, \$5.00; with condensed score, \$3.50; conductor's full score, \$2.50; condensed score, 75c; separate parts, 30c ea.] This composition was especially written for the Pennsylvania Forensic and Music League County, District, and State Band Contests, 1942, Class A. This is Mr. Schuman's first serious work for symphonic band, and one of the most outstanding compositions in modern band literature. In modern style, it is extremely interesting from the viewpoint both of the performer and the audience. Parts 1, 2, 3, and 5 can be played by any good Class B or Class A high school band. Part 4 is a bit more difficult, but well within the scope of a good organization. The composition shows off all instruments and gives every player an opportunity to take an important part. This composition, especially written for band, has become so popular that it will be transcribed for orchestra. This is most interesting, as this is one of the first original band numbers to be considered worthy of transcription.

—G. S. H.

On the Hudson (March), by Edwin Franko Goldman. [Providence, R. I.: Axelrod Publications, Inc. Standard band, 75c; symphonic, \$1.50; conductor's part, 20c; extra parts, 10c ea.] As usual, Goldman has given us an interesting march, this time in six-eight, and suitable both for concert and marching. After a smooth clarinet and baritone part in the trio and a climactic episode strain, the composer introduces a most convincing trombone and baritone counter melody to the original theme.

—B. M.

Forgy and Bess (Selection), by George Gershwin, arr. by Russell Bennett. [New York: Gershwin Publishing Corp., Chappell & Co., Inc., sole selling agent. Standard band, \$2.50; symphonic, \$4.00; conductor's score, 50c; extra parts, 25c ea.] The songs from the opera which comprise this selection are all well known. "Summertime," "A Woman Is a Sometime Thing," "I Got Plenty o' Nuttin'," "Bess, You Is My Woman," "It Ain't Necessarily So," and "Picnic Parade." The selection is full of Gershwin's subtle rhythms, which put it into the Class A category, and the harmonies, of course, are in modern idiom. All of the songs are appropriately introduced. Performance time, approximately 8½ minutes.

—B. M.

Pursuit of Happiness, by Harold E. Harris. [New York: David Gornston. Full band, 75c. Also pub. for voice and piano (35c), and in song sheets for groups (25c for 12, \$1.00 for 100, \$8.00 for 1,000). This march includes a vocal refrain in a patriotic vein. Well arranged and in *alla breve*, 6/8 time. Rather chromatic and of special interest is the well-written drum part. Of average technical difficulty.

—Leo J. Dvorak

TURN TO PAGE FIFTY-THREE

ORCHESTRA

The Flow That Broke the Plains (Suite for Orchestra), by Virgil Thomson. [New York: Music Press, Inc. Full score, \$3.50; parts, 35c ea.] This music was used in the United States Government film of the same name. It uses American folk material set with modern harmonies and well orchestrated. Mr. Thomson evidently feels that the wind instruments best express the tone colors necessary in painting a rural picture. The strings are subordinate to the winds through most of the suite. The instrumentation calls for English horn, doubled in one part, saxophones, guitar, banjo, and full percussion parts, in addition to the usual instruments. Highly recommended for orchestras which have good soloists on all wind instruments. —Paul Van Bodegraven

STRINGS

Music for Strings, by Quincy Potter. [New York: Music Press, Inc. Contemporary Series. Full score, \$2.50; parts, 30c ea.] Dean of the New England Conservatory of Music, Quincy Potter is known and respected by lovers of string ensemble music. This composition, for string quartet and bass, makes very moderate demands upon the technical equipment of the players. It consists of a rigorous, forthright first movement, followed by a contrastingly serene andante which finally brightens into a perky allegro gioioso. This music should be of interest to high school string enthusiasts. —David Mattern

WIND INSTRUMENTS

Canadian Capers, by Gus Chandler, Bert White, and Henry Cohen, arr. by Jean Gossette. Solo for E \flat alto saxophone with piano accompaniment. [New York: Remick Music Corporation. 60c.] This is a new publication of a popular number of the older fox-trot variety, involving considerable syncopation. The range is from first-space-F to E above the staff. It is well edited. Moderately easy grade, with a few rhythmic problems and considerable repetition. Would make a fair sight-reading test. —Arthur L. Williams

Introduction and Hymn to the Sun, from "Le Coq d'Or," by Rimsky-Korsakov, arr. for clarinet and piano by Simeon Bellison. [New York: Carl Fischer, Inc. \$1.00.] A very satisfactory transcription from the brilliant orchestration. The number is for the B \flat clarinet, instead of the A as originally written. (Grade V.) —J. Irving Tallmadge

Peruvian Inca Melodies—Harawi (Love Song), Baile (Dance), Kaçampa (War Dance), arr. for mixed clarinet quartet (1st and 2nd B \flat , alto, bass) by David Bennett; collected by M. Béclard d'Harcourt. [New York: G. Ricordi & Co., Inc. Score and parts, \$1.50; score, 75c; parts, 20c ea. Published in connection with the Editorial Project of the Music Division, Pan American Union.] The arrangement of this composition for mixed clarinet quartet has for its content three Indian tunes from our neighbor republic to the south. Melody and rhythm are the two factors one might stress in describing it. I'm sure we in the United States should feel gratified over the ever-growing amount of Latin-American music which is finding a place in this country, thanks to the arrangers and missionaries-of-good-will who are bringing it to us. The flavor of Latin-American music is so new to us that we would hardly expect to listen to complete programs of it, but certainly one or two such numbers worked into our band, orchestra, and ensemble concerts will make for pleasing variety. This number is of medium difficulty. —G. W.

Peruvian Inca Melodies—Zas! (Bang!), Pasña pitaçi (Maidens' Dance Place), Baile de los danzantes (Dancers' Ball), arr. for B \flat clarinet quartet by David Bennett; collected by M. Béclard d'Harcourt. [New York: G. Ricordi & Co., Inc. Score and parts, \$1.50; score, 75c; parts, 20c ea. Published in connection with the Editorial Project of the Music Division, Pan American Union.] This arrangement of two Indian dance tunes is ideal program music for any American audience. The music is melodious and rhythmical, and contains the true flavor of the music of its ancestry. The construction of the composition is simple and effective. The first dance, in 2/4 time, carries directly into the second dance, in 3/8, and finally back to the first for conclusion. The number is not difficult. —George Wain

Quintet for Wind Instruments, Op. 24, No. 2, by Paul Hindemith. For flute, oboe, clarinet, horn, bassoon. [New York: Associated Music Publishers, Inc. Edition Schott. Score, \$1.25.] Various university groups have used this number and enjoyed it. It was recently programmed at a university pop concert, and was well received by the audience. Even so, it must be considered as serious music for mature musicians. While not technically difficult, it requires considerable background of training in the modern idiom for worthy performance. Definitely recommended for university ensembles. —J. I. T.

Suite, Op. 37, by O. Lorenzo Fernandez. For wind instrument quintet: flute, oboe, clarinet, cornet, bassoon. [New York: Associated Music Publishers, Inc. Parts, \$2.50; score, \$1.50. Published in connection with the Editorial Project of the Music Division, Pan American Union.] One of the most interesting of recent woodwind numbers, the suite comprises four Brazilian tone pictures, all thoroughly comprehensible to the North American mind: (1) The Pastoral, Twilight in the Jungle (Grade V-VI), gives one the impression that music and the jungle are both very real friends of the composer.

(2) The Fugue, Sacy Perère (Grade III), is for standard quartet, having no French horn. It is deft and ingratiating, concerning a jungle elf. (3) Chanson, Song of the Dawn (Grade V), is impressionistic. Those who like it will like it much. (4) The Scherzo, Morning Galety (Grade V-VI), requires prolonged use of very rapid tonguing. Fernandez writes well for wind instruments. Let us hope for more from his pen.—J. I. T.

PIANO

Duets for Children, William Walton—in two books. [Oxford University Press, Carl Fischer, Inc., agents. \$1.40.] These sets of duets by the composer of the now famous suite "Facade" provide a modern touch without unbearable dissonance. They should be useful in widening the horizon of musical experience. One attractive number in 5/8 combines an unusual rhythm with interesting harmonies. The tenth and last number is a brilliant march which should be very popular. We are pleased to know that the publishers have followed the modern trend in putting the primo immediately over the secondo on the same page so that each player may watch the ensemble as he reads. This material should be read by children in the third or fourth grade of piano work.—R. B.

March, from "Peter and the Wolf," by Serge Prokofieff; simplified version for piano by Gregory Stone. [New York: Am-Rus Music Corporation. 50c.] Mr. Stone, who has made such a valuable contribution in the field of music for adult pianists of limited experience, through his arrangement of many popular songs for piano, now gives us a tasteful version of Prokofieff's march from the "Peter and the Wolf" series. The number shows the full color of the original in a version which could easily be handled during the second year of study by a youngster. —Raymond Burrows

Music for Children, Op. 65, by Serge Prokofieff. (12 Easy Pieces for Piano). [New York: Am-Rus Music Corporation. \$1.00.] An American edition of this valuable opus by Prokofieff is indeed welcome. The pieces are all attractive, and playable by a ten-year-old child in his second year of piano study. While the harmonies are distinctly in the modern style which we have grown to expect from Prokofieff, they are by no means too dissonant to be understood, or too complicated for little children. Not only will studio teachers find this book helpful, but the classroom teacher in the public school might well use it for listening purposes. —R. B.

SONG BOOKS

Canciones panamericanas (Songs of the Americas). [New York: Silver Burdett Company. 72c. Published in connection with the Editorial Project of the Music Division, Pan American Union.] This collection brings together representative songs from all the Latin-American countries. The songs are arranged to be sung in unison or in two parts, and are written in a conservative range. The texts are printed both in English and in the original Spanish or Portuguese, making possible the use of the book in the public schools of the United States, Canada, and the Latin-American countries. Each song is prefaced by a short, descriptive note which invites further study. A number of attractive illustrations add to the general interest. —Clara E. Starr

14 Traditional Spanish Songs from Texas, transcribed by Gustavo Duran from recordings made in Texas, 1934-39, by John A. Ruby T., and Alan Lomax. [Washington, D. C.: Music Division, Pan American Union, April 1942. 30c.] Another in the admirable series of publications on and of Latin-American music put out by the Pan American Union. Here, however, the music is of the United States, a result of the Spanish culture entrenched in our Southwest before the English in the East—indeed, long before it was "ours." A foreword by Charles Seeger, a preface by Alan Lomax, and an introduction by Gustavo Duran describe the background both of the music and of the process of collecting it; additional notes clarify each of the songs transcribed. The value of such a publication is obvious. —M. K.

Songs of Freedom, compiled, arranged, and edited by Archibald T. Davison, Katherine K. Davis, and Frederic W. Kempf. [Boston: Houghton Mifflin Company. 96c.] The merit of this unusual collection of unison and part songs lies in the originality and good taste with which the contents were selected and the attractiveness of their presentation. Here, in cloth-bound covers, are patriotic and army songs, songs of occupations, songs of the South, spirituals, chanteys, cowboy songs, songs about special places or groups, songs of Latin America, Canada, the British Isles, and Europe, and hymns. Some we all know well, others are lesser known and therefore of particular interest. All are well arranged and have excellent accompaniments. —M. K.

CHORAL MUSIC

(Mostly for Christmas)

The Vision at Chartres (A Nativity Play), by Annette Mason Ham. [New York: J. Fischer & Bro. 80c. Right of performance obtainable only through purchase of six copies; address applications to publisher.] A beautiful nativity play, with traditional carols. It starts with children as well as adults carrying stones for the cathedral of Chartres and presenting them to the builders and the priest, who receive them at the site of the cathedral in process of construction. A stone is offered by a boy with no kindness in his heart, and it is re-

jected until he has proved himself right-minded. At last God sends the vision to the children of Chartres.

This is a simple and effective play that will prove a welcome addition to Christmas literature. —Hazel B. Nohavec

Boosey-Hawkes-Belwin, Inc., New York

Questions, from "This Is Our Time," a secular cantata by William Schuman; poem by Genevieve Taggard. SSAA with solo flute and strings (or piano). 20c. This number must not be overlooked. Timely text, clever arrangement, and an interesting accompaniment of strings and solo flute assures audience interest. The straightforward character of the music appropriately sets forth the ideals of American thought. —L. J. D.

Oliver Ditson Company, Theodore Presser Co., Distributors, Philadelphia.

Christmas Anthems Series: (1) The Chant Sublime. Music by Franz Bornschein; words by Henry Wadsworth Longfellow. SATB, accomp. 15c. Medium. A "different" arrangement of Longfellow's Bells on Christmas Day. Fine dynamic range and very lovely choral arrangement. Short alto solo adds much to arrangement. Range: soprano, E₅-F; alto, B₅-C; tenor, F-F; baritone, B₅-C. (2) Christians, Be Joyful, by Russell Hancock Miles. SATB, with semi-chorus or solo in soprano; organ accomp. 15c. Medium. Definitely a church number. Presents full range of rhythms and dynamics, as well as unusual key changes. The entire work revolves around the soprano and baritone solos. Range: soprano, D-E; alto, B-D; tenor, F₂-F₃; baritone, A-D; soprano solo, D-A; baritone solo, D-D. —Frederic Fay Swift

Christmas Carols Series: (1) The Holly Tree Carol. Based on a Cornish carol, by Ralph E. Marryott. SATB divided, a cappella. 15c. Easy. The four stanzas are arranged for mixed choir, girls' choir (four parts), boys' choir (four parts), and mixed choir, respectively. Delightful harmonizations. Ranges of the four voices divided are not wide. (2) Three Christmas Carols, harmonized by Alfred Whitehead, words by Staines Franklin: Of a Rose Now Let Us Sing (melody from the Selden MSS, Bodleian Library, Oxford; a Virgin Was So Lovely (15 century Dutch carol tune); Oh Mary, My Mother (based on a Norwegian folk song). SATB, accomp. Published together, 10c. Easy. The first two of these are suitable for school. The third is not. Both are short and well harmonized in 15 century style. Range for all voices is within the staff. —F. F. S.

Harold Flammer, Inc., New York

Choral Series—Sacred: (1) Alleluja, from the motet "Exultate, jubilate," by Mozart, arr. by Wallingford Riegger. SAB, SATB, accomp. 15c. The four-part arrangement is the better choral setting of the two, as it has the added color of the fourth voice. The SAB arrangement, however, is adequate for the limited choir. Both arrangements stay well within the vocal limits. (2) Bless the Lord, O My Soul. Music by Ippolitof-Ivanof, arr. by Wallingford Riegger; words from Psalm 103. SAB, a cappella. 10c. A simplified arrangement of a very lovely anthem. Easy, but complete as to voicing. Highly recommended for its type. Good music with a sound text. (3) The Christmas Story. Words and music by Christina Marie Senftleber, arr. by Wallingford Riegger. SSA with soprano solo; piano or organ accomp. 15c. An individual treatment of the Christmas story—one that lends itself well to women's voices. Variety is achieved by short solos and duets of medium range. Very interesting. (4) Lead, Kindly Light. Music by Noble Cain; words by Cardinal Newman. SSA, SATB, accomp. 15c. This new setting of the familiar old hymn text makes for a very lovely anthem that should satisfy the religious fervor of choir and congregation. Try it. (5) Lullay, My Jesu. Music by Noble Cain; text from an anonymous old English poem. SSA, SATB, accomp. 12c. Just the thing to give a new tone to your Christmas program. Very singable. SATB arrangement preferred. (6) On this Good Christmas Morn, by Noble Cain. SSA, accomp. 15c. A very easy number, carrying a great message in its simplicity. The Christmas story is related in a spirit of alleluia. A fine program or pageant selection. (7) What Can This Mean? (Christmas carol). Music by F. Broadus Staley; words by Matilda Becker. SSA, a cappella. 12c. More for the advanced group. Fine audience appeal. The only extremes of range are in the alto, which has several low G's. —Harold Tallman

Galaxy Music Corporation, New York

Music for Christmas: (1) Dark the Night (Welsh carol). Freely arr. by George Mead; words by the Rev. W. Lloyd, English version by K. E. Roberts. TTBB, accomp. 15c. Very interesting number. Usable for Christmas season. Dramatic and effective. (2) Out of the Orient Crystal Skies (Falan-Tiding-Dido). Tyrolean folk melody arr. by Channing Lefebvre. TTBB with soprano or tenor solo, a cappella. 12c. Very attractive Tyrolean melody, with an easy accompaniment. Much of the chorus is in three parts. The solo could very well be taken by a group of girls' voices. —George Howerton (3) God Rest You Merry, Innocents (A Carol for Children), by Frederick Erickson; words by Ogden Nash. SATB, a cappella. 18c. Perhaps the most striking and meritorious thing about this carol is the text, a stirring poem by Ogden Nash of "New Yorker" fame. Far from his usual flippant mood, Mr. Nash here expresses the Christmas thoughts of many of us, if we would admit them, in this year of war. No slight to the music is intended: it is interesting and dramatic. For mature groups led by courageous teachers. —M. K.

Hall & McCreary Company, Chicago

Choral Octavo Series—Mixed Voices: (1) Noel. Music and words by Harry Robert Wilson. SATB, a cappella. 18c. Jubilant in character. Fine number for closing a Christmas program. Judicious use of modern harmonies in contrapuntal style. (2) Now the Green Blade Riseth (old French tune). Arr. by Ralph E. Marryott; words by J. M. C. Crum. SATB, a cappella. 18c. A plaintive tune with modal harmonies, exacting rhythm. Effective contrasting sections. Strong ending. (3) O Savior of the World, by John Goss. SATB, accomp. 12c. A standard anthem, good for general use. Easy. Much can be done with it. Recommended highly. (4) O Zion, That Bringest Good Tidings. Music by John Stainer; text: Isaiah 40:9. SATB, accomp. 15c. A fine Christmas anthem. Simple and joyful with carol-like section in middle sung first by sopranos then by male voices in two parts. Easy range for all voice parts. (5) St. Francis' Hymn. Melody from Geistliche Kirchengesänge, arr. by W. B. Olds; words by St. Francis of Assisi, translation by arranger. SATB and SA junior choir, accomp. 15c. An effective arrangement. (6) Seek Ye the Lord. Music by J. Varley Roberts; text: Isaiah 55:6. SATB with tenor solo, accomp. 12c. A very worth-while anthem. (7) Sing, O Heavens. Music by Berthold Tours; text: Isaiah 49:13, Luke 2:11, Matthew 21:9. SATB divided, with soprano solos, accomp. 15c. A stirring and thrilling anthem for Christmas. A full chorus is needed to do justice to this number. Soprano solo supported by chorus constitutes middle section. An excellent anthem. (8) Sleep, Lull Black Boy. Music by Paul Tonner; words by Mark Alexander. SATB, accomp. 15c. A typical lullaby. Contrasting sections effective. Not difficult. (9) Spirit Most Holy. Melody by Antonio Scandello (1517-1580), harmonized by Matthew N. Lundquist; words by J. O. Wallin (1830), translated by the harmonizer and W. G. Polack. SATB, a cappella. 12c. A 16 century motet interestingly harmonized in chorale style. (10) Spring Song. Music by Grace Kenny Floering, words by Roscoe Gilmore Stott. SATB, a cappella. 18c. A spirited lilt, and refreshing number for the spring concert. (11) There Shall a Star Come Out of Jacob. Music by Felix Mendelssohn; text: Numbers 24:17. SATB, accomp. 15c. Smooth contrapuntal style, ending with chorale. A good anthem.—Francis H. Diers

Neil A. Kjos Music Co., Chicago

Radio Program Music: (1) From the Hills above Pearl Harbor, by James R. Gillette. TTBB, accomp'd. 15c. (2) Quit You Like Men, by Palmer Clark; words by William Herbert Hudnut. TTBB, accomp'd. 16c. (3) Yo, Ho, Blow the Man Down (chantey), arr. by Chas. Grayson. TTBB, accomp'd. 15c. These three rollicking numbers will be useful for four-part male chorus. The Pearl Harbor number is of very vigorous nature, with timely words. "Quit You Like Men" has the thrill of a soft, steady march working up to a climax. "Yo, Ho, Blow the Man Down" is somewhat easier than the other two, being written in two parts except for a few divided chords toward the end. —Raymond Burrows

R. L. Huntzinger, Inc., New York, The Willis Music Co., Selling Agents, Cincinnati

Series of Anthems for Women's Voices: On that First Christmas Morning. Words and music by Margaret Bronson. SSA, accomp. 12c. A folk-like lullaby simply and suitably harmonized. —Richard W. Grant

Informational Data on Army Music

Continued from page 48

- (c) TM 6-605 Field Artillery Individual and Unit Training Standards, November 18, 1941, Paragraph 118, Page 34, Musicians.
- (d) AR 250-5, Bands, General Provisions, December 31, 1924.
- (e) Changes No. 1, AR 250-5, Bands, General Provisions, March 1, 1933.
- (f) AR 30-3000, Quartermaster Corps, Price List of Clothing and Equipage, August 4, 1941, 3. Equipage, cf., Musical Instruments, Books and Accessories.
- (g) War Department Circular No. 1-18, Office of the Quartermaster General, February 26, 1942, Allowances of Expendable Supplies, Table III, Supplies for Authorized Bands.
- (h) War Department Circular No. 67, March 6, 1942, changes in AR 615-26, Paragraph 4, Numerical List of Titles for Convenience in Classifying Civilian Occupations, as follows:

Bandsman, clarinet	Specification No. 432
Bandsman, cornet or trumpet	Specification No. 433
Bandsman, drum, bass	Specification No. 434
Bandsman, drum, snare	Specification No. 435
Bandsman, euphonium or baritone	Specification No. 436
Bandsman, flute or piccolo	Specification No. 437
Bandsman, French horn	Specification No. 438
Bandsman, saxophone	Specification No. 439
Bandsman, trombone	Specification No. 440
Bandsman, tuba	Specification No. 441

 The requirements for each of the foregoing occupational classifications are completely described, thereby facilitating the distribution of bandsmen to the Army in accordance with specific needs.
- (i) TM 20-250, Field Music, September 20, 1940. (These regulations govern the Field Trumpet, the Field Drum, and the Fife.)
- (j) Circular 4-OQMG, Musical Instruments, November 1, 1938.

Solos With Piano Accompaniment

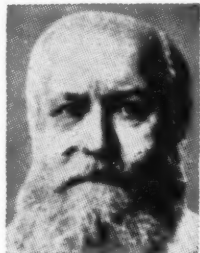
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O, TENDER MOON: The six measure piano introduction should serve the solo well as regards *tempo* style and expression. To be played very *legato*, in a flowing manner. Note slight *crescendo* and *diminuendo* in third and fourth measures, also in measures five to eight inclusive.

Adagio
Piano

17 **O, Tender Moon** GOUNOD

① Adagio *p* *cresc.* ②

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Instrumentation

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E \flat Clarinets—E \flat Saxophones
E \flat Altos (Mellophones)
C Flute, Oboe { And other C Instruments or C Piccolo, C Saxophone
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Wartime Music Services

CONTINUED FROM PAGE FORTY-FIVE

ment consisting of guitars, mandolins, ukeleles, violins, harmonicas, ocarinas, tonettes, a large collection of songbooks, and repair kits for making minor repairs to damaged musical instruments.

Never in the history of our nation has music been so generously utilized in the Army. In addition to the ever-growing numbers of authorized bands, there are thousands of volunteer swing bands, hill-billy bands, string ensembles and other small groups. To provide qualified band leaders, a school is maintained at Fort Myer, Virginia. Recently expanded, the Army Band Leader School has facilities for classes of from seventy-five to one hundred students. To insure qualified candidates, the entrance examination for this school is designed to eliminate the ill-prepared. Any soldier between the ages of twenty years and nine months and forty-four years and nine months at the time examinations are held, and who has served not less than three months, may apply to his commanding officer for permission to take the entrance examination. Graduates of the Army Band Leader School are eligible for promotion to Warrent Officer Band Leader. With a view to stimulating and promoting musical activities in the Army, a selected group of outstanding American musicians are being appointed as music advisors, with the rank of captain in the Army Specialist Corps. These men are charged with the development of singing, of soldier participation in musical activities as a means of recreation and entertainment, and with promoting the efficiency and greater utility of Army bands.

It is true that all may not wear the uniform of a soldier, sailor, or marine, but every American is "in the service" for the duration. There is a large opportunity for service in the field of music. Learning to fight "the American way" is not calculated to brutalize our fine young men. The intricate training plan that transforms the student, the machinist, the clerk, the salesman, the teacher, the musician, the tailor, the electrician, and the many millions drawn from a myriad of normal civilian pursuits, is designed to preserve and foster respect for those lofty ideals which have raised our people, economically, socially, and culturally, far above the false and sadistic levels of our enemies.

We are emerging from a cycle of rather ineffectual and mushily-sentimental popular music. It reflected the spineless spirit of appeasement which brought the democracies dangerously near to disaster. The spirit of our current music is changing. A bit of iron has entered its strains. We are improving, but more vitality is needed still. Our songs and other forms of musical expression must express firmness, confidence, and straight thinking. Our boys, when they feel like singing, must not be obliged to express concern that She may be sitting under the apple tree with some chap still in mufti. There should be no such disquieting insinuations in our songs today. Our motif must "sound the challenge," not in strident, blatant dissonance, but in strong, inspiring harmonies, prophetic of the better days to come, when our children may go their sunny ways, learning to play and to work, without fear of a sudden rain of destruction from the skies above them.

Now I want to speak of what the music merchants of our nation can do to aid in the war effort. As I see it, their opportunities for service are limitless, for they are responsible for the perpetuation and guidance of the music of our people in time of war, just as are the music educators. Manufacturers and dealers long since have sensed the need for better tools, and have joined hands with our music educators in improving and increasing the facilities with which our fine young people have lent their youthful enthusiasm to "bringing into the public domain," so to speak, the works of the masters, past and present. Today, thousands of these youngsters are serving with the colors, in the Army, the Navy, and the Marines; yes, a few will serve with the Waacs and Waves. Their love and understanding of music was not left at home. On the contrary, their love for music has increased. Their tastes in styles of music vary, but whether the desire is for boogie-woogie or Bach, there is no compromise on mediocrity of performance. It must be well done, whatever it is. The music merchant with his feet on the ground and his eyes raised toward Olympus will make every effort to aid the men of the service in the furtherance of their musical activities, whether that effort means finding a piano for a group of music-hungry youngsters or assisting the band leader in keeping up-to-the-minute his repertoire of standard and popular music. There is a great opportunity for service for each of you. There may be many dark shadows ahead—music will help dispel them. There is *your* job.

When, rallying from the first impact of aggression, America took stock of its reserves of materials vital to war production, these stocks were found to be dangerously low. As a result, it was necessary to stop the manufacture of products in which essential war materials were being used. The stoppage order included musical instruments. However, I desire to assure you that the responsible officers of the War Production Board are sincerely concerned in regard to the possible results of a complete stoppage in the musical instrument industry. Jessie French, chief of the Music Division of the Durable Goods Branch of the War Production Board, and his assistant, William Mayfarth, are carefully considering every avenue that may lead to at least partial continuance of the manufacture of musical instruments for the Armed Services, a plan which would release frozen stocks, now held at factories and by jobbers, to the music merchants for general sales purposes.

Conservation of musical instruments is a necessity. Every instrument not now in use, and which a reasonable amount of rehabilitating would make available for use by the musicians of the Armed Services or for the continuance of the music program in the schools of America without interruption, should be taken out of the attic and put into service.

A great service is being rendered the men of the Armed Services by the Defense Committee of the National Federation of Music Clubs, of which Mrs. Julia Ober is chairman. Geared to function as a national activity, the Defense Committee collects pianos, phonographs, records, and other musical equipment, and dis-

tributes them as needs are ascertained throughout the camps, posts, and stations of the Army, Navy, and Marine Corps. A special and outstandingly important phase of the work being done by the Defense Committee is the establishment of supply depots at ports of embarkation, where stocks of hand-wound phonographs and currently popular records are maintained for the purpose of placing some of this equipment on every outgoing transport. The value of this type of equipment is inestimable when ships travel through danger zones where radios and electrically operated phonographs cannot be used.

Though not yet of national stature, the Washington patriotic women's organization known as Music for the Services is rapidly outgrowing its local status. While musical equipment of all kinds is collected and distributed to the men in Services, emphasis is given by this organization to the collection of sheet music. The music gathered is separated in regard to grade, torn copies are repaired, and the military stations along the Atlantic seaboard are serviced with sheet music as far as the stock will permit. There is considerable demand for piano concertos and string quartets. A complete set of instruments for a string quartet was furnished a camp by Music for the Services. Recently, a portable phonograph and one hundred records were shipped by airplane to an air base in Alaska. The chairman of this very active organization, Mrs. Godfrey, is the wife of Brigadier General Stuart Godfrey, Army Air Forces. Another group of ladies, members of the Wisconsin Federation of Music Clubs, of which Mrs. Ruth Bockelman is president of the 4th and 5th Districts, have collected pianos, phonographs, records, musical instruments, and sheet music which they have distributed from Camp McCoy to Alaska.

In closing, let us give serious thought to our National Anthem. Too often do we hear people say that it is too difficult to sing. That statement is not wholly true. The normal voice can easily sing *The Star-Spangled Banner* in the key of A-flat. Our main concern should be the text: far too few of us know the words. Every American should memorize the first and third stanzas; they should be learned so well that analysis of the text is possible. It must not be a matter of rote but one of understanding. To aid in the accomplishment of this patriotic objective, may I suggest that the National Association of Music Merchants sponsor a campaign for the intelligent singing and playing of our National Anthem. The first and third verses, printed in bold type for display in every school, place of business, and home in America, placed where all eyes could see, would, I believe, direct the attention of our people to those inspired and prophetic words of Francis Scott Key. Each day, I find new food for thought and reflection as I recite to myself:

*O thus be it ever when freemen shall stand
Between their loved homes and the war's
desolation!
Blest with victory and peace, may the
heav'n rescued land
Praise the Pow'r that hath made and
preserved us a nation.
Then conquer we must, for our cause it
is just,
And this be our motto: "In God is our
trust,"
And the Star-Spangled Banner in triumph
shall wave
O'er the land of the free and the home of
the brave!*

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Wartime Values in Art Education

CONTINUED FROM PAGE TWENTY-EIGHT

The War Production Board, let's say, orders a drive for saving of scrap metal. Of course, the students can produce posters, just as they can produce War Bond and United Nations posters. But the students can do more under the art educator's guidance, they can learn to understand and comprehend all implications of the program and, furthermore, become themselves instructors of their families. Let the student do some research at home, tabulating all metal objects in the house, let him put his research into pictorial charts, let him determine what is absolutely needed and break down the pictorial charts into peacetime and wartime charts. And if the art educator cannot do it alone, let him arrange with his colleagues for cooperation and coordination. Let the student build maps explaining the geographical use of scrap metal—where it flows to from his community—and prepare pictorial or three-dimensional displays showing what so many empty cans mean in the war effort. Let the student invent substitute containers, let him make them or illustrate his own article about them.

Done with the right understanding, I insist, such an approach cannot interfere with sound art education—to the contrary, it must inevitably lead to a very sound reorientation and redefinition, which is needed. And it will lead to very close cooperation and coordination with the efforts of other educators.

Thus the opportunities offered to art educators by government agencies are indeed vast and—what is most important—not temporary. For if they are accepted, they mean a healthy reorientation for the victorious peace to come.

What is the obligation of the individual art educator?

As I see it, the answer to this question actually grows out of what I said before and is, in part at least, implied therein. It is paramount, of course, that the individual art educator keep himself as informed as possible about the various government programs. He must to the highest degree possible realize that he is an important wheel in the total machinery, and he must, I am sure, fight for his right to do the job he is qualified to do. He must question himself sincerely as to whether he has these qualifications and strive to complete and supplement his understanding of his job. Is not his work with students of the very highest importance? If he is a real art educator, I insist, he has the tools to do more character and citizen education than many of his colleagues in other fields of instruction.

His tools are the most delicate ones. He works with the students' senses. He introduces his students to an understanding of the visual, the tactile, the form impact; in contrast to those who teach facts that can be memorized . . . he forms and uses his students' senses. He creates subjective means of evaluation in his students.

The art educator must know that, and many must learn . . . that therein lies their personal responsibility—especially today. It is therefore the greatest obligation of the art educator to realize

that he is teaching not luxury, not embellishment, not superficial taste, but that he is teaching his students to perceive truthfully, that he is to deepen their experience of the world of facts—and in particular of this world of war.

Our next question: What is the obligation of professional organizations of art educators?

Such organizations become very important today, if they devote themselves to the vital problems on hand. It is difficult for the individual educator to be in constant touch with Washington or even to be on the mailing list of all agencies. The professional organizations should do that job for him. They should have a small but representative and very active committee in the nation's capital, and possibly in the states, in order to collect, clear, and condense all necessary information and suggest reference material and give, if possible, examples of procedure in the form of monthly bulletins.

Organizations, according to their particular interest, should be continuously concerned with the reorientation of art education; they should concern themselves with sincere experiments to this end, which may be initiated in different key schools. Such organizations should stimulate the preparation and distribution of manuals and the placing of reports and articles in national publications in order to speed up the broadest possible understanding of the complex problem . . .

Our next question is: What can art educators contribute in the community to the war effort?

The answer, of course, is again at least partly given, for if the art educator really understands his obligations as a teacher in this war effort, and if he really understands the opportunities given to him by the war agencies, the result of his efforts inevitably will be a real contribution.

First of all, the type of work he is doing with the students will be carried into the homes of the students and the family will participate in the work . . . will argue economic points; altogether the school problem will become a citizens' problem . . .

But there are more ways in which the art educator must be of use in his community, and this is especially true of the

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small communities. It is difficult for the national government to carry its directives and information to that small community efficiently. The art educator can help. He knows his home town, or if he is in a large city, the community that is reached by his school. He knows the value of visual education and knows the type of work needed for his community. He should make it a point to study this problem and suggest the plans he develops to the right authorities. . . .

And now to our last question: What can art educators contribute through official meetings to the war effort?

I hesitated a long time before I decided to answer this question, for I have the definite feeling that 90 per cent of all the meetings held by organizations are a waste of time. But then I came to the conclusion that it might be possible that with the organization of art educators, meetings might be of great value, if they are based on the sincere fulfillment of ideas as I have put them in previous answers. I believe it is necessary that art educators get together and exchange experiences. I believe it is necessary that in a frank manner they point out to each other their mistakes as well as their achievements. But beyond this, I believe that a sincere approach and a sincere reorientation in art education will lead to a deeper understanding of the public's ability to perceive, and official meetings might draw conclusions valuable not only to the art educators concerned but also valuable to those government agencies who need, especially in this time of war, complete understanding of public psychology. If those meetings make it possible to inform and educate the great populace to a deeper understanding of the war effort too, they do indeed contribute greatly.

The School Band

CONTINUED FROM PAGE FORTY-SEVEN

and the other in the afternoon. One concert included a demonstration of the various sections of the senior band, selections by the junior band and the majorettes, and a demonstration of the tonette group. In other words, through this concert we managed to give our community a fairly complete picture of our public-school instrumental music program. At all of our indoor concerts the price of admission was a Defense Stamp—a twenty-five-cent one for adults and a ten-cent one for children. Before each concert we found it wise to play our program for the children in an afternoon assembly, in order that at the evening affair we could justly bar any children not accompanied by their parents.

The band was sufficiently successful to cause the school board—with a little persuasion—to vote a six weeks' summer course for all school children. Beyond buying instruction books and furnishing their own instruments, the children paid nothing for the course. The salary of the instructor was paid by the board, which also bought a large amount of music and accessories. No daily time schedule was required. The dates were set from the day that school ended, June 22, to July 31, in order to give the children one entire month free in the summer.

TURN THE PAGE

1943

1943

NATIONAL COMPETITION-FESTIVAL NUMBERS

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BAND

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THE BARBER OF SEVILLE—Overture.....G. Rossini
FANTAISIE BALLET.....Gabriel Pares
JOLLY ROBBERS—Overture.....Fr. von Suppe

CLASS C:

THE CALIF OF BAGDAD—Overture.....A. Boieldieu
THE SCARLET MASK—Overture.....J. S. Zamecnik

CLASS D:

GARDEN OF THE GODS—Overture.....Clair W. Johnson

ORCHESTRA

CLASS A:

SYMPHONY NO. 2 IN C MAJOR—1st Movement.....R. Schumann

CLASS B:

TRIUMPHAL MARCH (from "Sigurd Jorsalfar").....E. Grieg
VENETIAN CARNIVAL—Overture.....J. S. Zamecnik

CLASS C:

THE SCARLET MASK—Overture.....J. S. Zamecnik
THE SLEEPING BEAUTY.....P. Tschaiikowsky
ANGELUS (from "Scenes Pittoresques").....J. Massenet

CLASS D:

THE BOHEMIAN GIRL—Selection.....M. W. Balfe
HYMN TO DIANA (from "Iphigenia in Tauris").....C. von Gluck

CHORAL

MALE CHORUS:

I LOVE A LITTLE COTTAGE.....	Geoffrey O'Hara	061
MOVING ALONG.....	J. S. Zamecnik	0157
SONG OF THE FISHERBOATS.....	J. S. Zamecnik	0109
WHO MINDS 'BOUT ME.....	Victor Schertzinger	0207

FEMALE CHORUS:

COLORS.....	Gustav Klemm	PS12
FOREST HYMN.....	Gustav Klemm	PS13
TWILIGHT INTERLUDE.....	Jules Reynard	PS3
THE WIND AT NIGHT.....	J. S. Zamecnik	S507

MIXED CHORUS:

BEHOLD A HOST ARRAYED IN WHITE.....Grieg-Lundquist PS8

MIXED CHORUS: { Published with the Cooperation of the Pan American Union

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GUSTAV KLEMM	
Sing On! Sing On!.....	.15
WILLIAM PELZ	
Song to Workers and Builders.....	.15
ROBERT B. REED	
I Hear America Singing.....	.16
WILLIAM GRANT STILL	
Victory Tide.....	.15

MALE

ROBERT ELMORE	
Song for Today.....	.18
EDVARD GRIEG	
Brothers, Sing On!.....	.15
GEOFFREY O'HARA	
Land of Our Birth, Forever Free.....	.15
WILLIAM GRANT STILL	
Victory Tide.....	.15

FEMALE

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6510—Rustling Leaves (8 pt.).....	Peter D. Tkach	.15
5053—Song of Mary (sop. solo).....	Fischer-Kranz-F. M. C.	.10
5046—Stodola Pumpa (Czech folksong).....	George F. Strickling	.15

TREBLE VOICES

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6022—Oh, For A Moon.....	Mildred Carol Cook	.12
1204—Poll Perica (Venezuelan folksong).....	arr. Krones	.15
6023—What's the Matter, Patty.....	George F. Strickling	.15

MALE VOICES

1109—Chiapanecas (Mexican clapping song).....	arr. Krones	.15
7501—Hear Thou Our Prayer.....	Peter D. Tkach	.10
5516—Quit You Like Men (a patrol).....	Palmer Clark	.16
7500—To Thee We Sing.....	Peter D. Tkach	.12
5507—Troopin' (a patrol).....	Palmer Clark	.18
5515—Yo Ho! Blow the Man Down.....	arr. Grayson	.15

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At first it was planned to have every-one attend class each day, meeting in five large groups—tonettes, beginners, juniors, seniors, and drum majorettes. This plan was the first failure we experienced. A heterogeneous group assembled—one that had no semblance of balance. The seniors, of course, had been graduated, many of the remaining students were working, and we realized that some would go away each week for vacations, while others would be returning. It was obvious from the first that we would have a changing and constantly unbalanced organization.

At the end of the first week we revised the plan. Seventeen groups were organized, each meeting three times a week in half-hour classes. Three senior and two junior band rehearsals were held each week, with drum majorettes in attendance. The classes had an average of six pupils each, all of whom played the same instrument and were reasonably equal in experience. The remaining time was given to ensemble work.

In the school year students have to take their instrumental lessons when they have study periods. In a summer course they can be grouped with others from their section of the band, with the result that a good deal of sectional rehearsing can be done. Detailed information about the teaching technique under such an arrangement would be extraneous here and without value, as excellent articles have been written on that subject by men with far greater experience than I possess. Suffice it to say that three general phases of work were treated in each lesson: breath control, practice of material in the instruction books, and study of the music to be used by the band in the fall.

Average attendance for the entire course ran well over 50 per cent of the enrollment, in spite of vacations and rainy days. For several weeks it ran over 85 per cent, but during the last week rain, vacations, and inertia caused it to drop to about 30 per cent. It appeared that starting the course on the day of graduation accounted in some measure for the good attendance. This conclusion was shared by the athletic coach, who also noticed a decline in attendance in the recreational program during the month of August.

The course was a definite success. The children worked at home as well as in lessons. Sectional blending improved. Tone and accuracy of pitch were developed, as well as technical facility. Now, although we lost one-third of the senior band through last June's graduation, due to this course and the work of last year's junior band, we anticipate having a larger and more polished organization this season.

We met with our greatest failure in the matter of concerts. The town board had voted a salary for the instructor, with the understanding that ten summer concerts be given by a joint school and community band. Plans had been laid for this organization in February, and rehearsals were held in the school auditorium each Monday night during the summer season. At first, attendance at rehearsals was good, and we played with success on three occasions. We also gave a concert at the dedication of a tablet bearing the names of the local boys in service, paraded for a county convention of firemen, and took part in our local firemen's field day. And then we hit a slump.

Attendance grew less at each rehearsal, until we had to abandon the remaining concerts. We made a survey and could

discover only one reason for this decline. The men and women comprising the community part of the band were working ten and twelve hours a day in defense jobs. They arrived home too fatigued, and sometimes too late, to play, and so they dropped out. On top of that, my school band was so depleted by vacations that there was nothing to do but cancel the rest of our concert schedule.

In spite of this failure, however, the future looks bright. Next year the school band will be of sufficient size to give outdoor concerts without having to depend on the players from the community band. The board of education was sufficiently satisfied with the frequency and type of concerts given during the school year to vote more than fifteen hundred dollars for instruments, accessories, music, and the summer course, and to offer to help us to the same extent this year, if possible.

The local papers give us all the space that we need, and neighboring papers are accommodating. Our audiences have been large and appreciative. Even in Lent we performed for a full house. Nearby towns are beginning to ask us to come and play for them, or with them if they have their own bands. The number of beginning players grows each year. Gradually the idea is spreading that the band is a valuable organization with which to be associated. We are beginning to succeed.

We are not a grade-A band yet. We hope to be. And we have a chance to be. That chance lies mainly in not hiding the band behind the school walls and blossoming out with one spring concert (by which we can only be compared with other bands), but rather in giving ourselves to the public—letting them hear us in the fall when we are weak, and letting them hear us grow during the year into a finer group. We belong to the public. They understand us—our goals, our difficulties. They know that they have a school band, for they actually have heard it often. All of this brings us back to the main point of this article, a point that, in my opinion, cannot be stressed too strongly:

Our school bands belong to the communities. Make them a part of public life. Bring them before the people—not once, but often.

The Fourth "R"

CONTINUED FROM PAGE THIRTY-FOUR

responsibility of the educator—he is really going to have to fight this war through his college students and high-school boys and girls who have already returned to their books. On how well the educator trains these people in morale, in professional, technical, pre-enlistment, and vocational skills will largely depend the outcome of the present struggle and the winning of the peace. Many of your students will be on the assembly lines and in the front lines before this war is at an end, and helping to reconstruct the world when the war is over. You, therefore, to offer to you among others a round up all your devices and trot out all your aids and energy—for you'll need all your resources. I am pleased, therefore, to offer to you among others a medium which is the greatest weapon of them all for these purposes—the newcomer in the communication kit—the fourth "R" if you please—Radio!

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.....Bass3rd E \flat Alto Saxophone
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.....Piccolo in D \flatBass Saxophone (B \flat Bass treble clef)
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sponsible for the dramatic portion of the broadcast; P. D. Fahnestock, regional representative of the Social Security Board, is writing the script and, with Michael Eck—who has charge of defense workers' training courses for the Board of Education—is preparing the informational data for the program. (With such a setup, the Cleveland broadcast is an example of one type of broadcast being developed today in public school systems and universities—some of which are based on the radio workshop scheme, others of which involve the participation of various departments of the school.)

November 14—Los Angeles. Music by the combined choruses of Los Angeles and Fairfax High Schools, Leconte and Bancroft Junior High Schools; Harriet Pidduck, Floy Montgomery, Mae Nightingale, Imogene Clark, directors, respectively. General music director is Louis Woodson Curtis, director of music education. The program will comprise songs reflecting the spiritual courage of the American people during various crises

from Revolutionary days to the present and will also include a Latin-American number.

November 28—Des Moines. Music by the Elementary Chorus of the Des Moines Public Schools, Gladys Swart, director, and the Drake University Chorus, S. Hulshizer, director. The theme of the musical portion of the broadcast is "Songs of the Allied Peoples." Lorrain E. Waters, director of music education, is general music director.

December 5—Denver. Music by the Denver Concert Choir (composed of alumni from the high-school chorus groups and other members of the community), John C. Kendel, conductor, Charles W. Bybee, associate conductor and accompanist. Mr. Kendel, director of music education, is also in general charge of the musical program.

Other program details and additional broadcasts will be announced later in the *Manual of Music Education in Wartime*, and supplementary bulletins will be issued from time to time from Conference headquarters or in the JOURNAL.

N.B.C. Inter-American University of the Air

An M.E.N.C. committee working with the educational staff of the National Broadcasting Company has prepared a series of weekly programs entitled "New-World Music," as part of the newly established Inter-American University of the Air. In these broadcasts music is conceived as a social expression in the daily life of a people. Chronologically arranged, the broadcasts begin with pre-Columbian Indian music of the American continents; carry on through music of the Catholic Church in the sixteenth century; music of the colonies to 1750—in Canada, North and South America; music of the singing school of the eighteenth century; music of minority sects in North America, 1735-1835; music of the lyric theatre, 1750-1850; folk music of North and South America; music of the American Revolution and of the Latin-American revolutions; minstrelsy; sea chanteys of the era of expanding trade; songs of the frontier in North and South America; music of the period of social and political upheaval which came to both American continents between 1840 and 1870; the Negro spiritual; the development of the modern orchestra; band music of the Americas; popular dances from 1880 to

date; and end with the music that expresses the issues and attitudes of the gilded twenties, the depressed thirties, and the socially significant forties.

The outline for the series was prepared by Carleton Sprague Smith, chief of the Music Division, New York Public Library. The orchestral framework within which this music of the Americas is presented is provided by the N.B.C. Symphony Orchestra under the direction of Frank Black.

"New-World Music" will be broadcast on Thursday evenings at 11:30 P.M., E.W.T., beginning October 15. On the first program of the series, presented on October 10 at the Institute of Inter-American Affairs,* Lilla Belle Pitts was chairman of a demonstration showing the relation of this type of broadcast to the Wartime Program for Music Education.

Available without charge to teachers is a manual containing all necessary information for utilizing the broadcasts in the classroom; copies may be obtained from the National Broadcasting Company, R.C.A. Building, Radio City, New York.

*Jointly sponsored by Columbia University and N.B.C. in cooperation with the Department of State, Pan American Union, American Medical Association, and M.E.N.C.

High-School Victory Corps

THE High-School Victory Corps, a national voluntary organization for secondary schools, designed to mobilize students for more effective preparation for and participation in wartime service, has been established by the U. S. Office of Education. Endorsed by the Army, Navy, and Commerce Departments, and the National Council of Chief State School Officers, and based upon the recommendations of the Office of Education Wartime Commission, of which John W. Studebaker, U. S. Commissioner of Education, is chairman, the Victory Corps gives every high-school student in the United States the opportunity to take a definite

place in the national war effort through a voluntary enrollment plan.

Captain Eddie Rickenbacker, at the request of Federal Security Administrator Paul V. McNutt, has accepted chairmanship of the Victory Corps National Policy Committee. State superintendents and commissioners of education in the 48 states are asked to call on school boards and school officials to launch the program locally as soon as possible. A *High-School Victory Corps Manual*, setting forth purposes, objectives, and recommended methods of organization, was released on September 25 by the Office of Education and sent to all superintendents

of schools and high-school principals in the nation.

Two aims of the Victory Corps are: first, immediate, accelerated, and special training of youth for that war service they will be expected to perform after leaving school; second, active participation of youth, while still in school, in the community's war effort. Objectives which will be pursued both inside and outside the classroom are: (1) guidance of youth into critical services and occupations; (2) wartime citizenship training to insure better understanding of the war, its meaning, progress, and problems; (3) physical fitness; (4) voluntary military drill for selected boys; (5) competence in science and mathematics; (6) preflight training in aeronautics for those preparing for air service; (7) preinduction training for critical occupations; (8) community service, including training for essential civilian activities.

The "High School Victory Corps Hour," a projected Blue Network radio program, will carry the sponsorship of the U. S. Office of Education, the National Education Association, and the Armed Forces. M.E.N.C. will cooperate in the musical portion of the program.

War Institute

CONTINUED FROM PAGE TWENTY-SEVEN

their full attention to the science of war. . . . Yet as the crisis deepens, as we more and more gear ourselves for all-out total war, the schools, too, must readjust their organizations and redirect their efforts toward one great end—the certain and speedy winning of the war. . . .

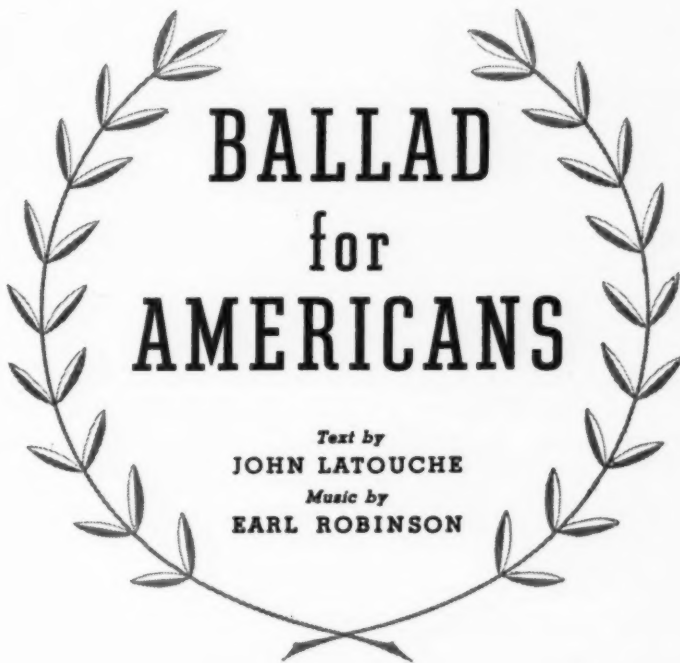
Lest we should too keenly regret the necessity which requires this great conversion . . . from education for peace to education for war, please remember what happens when the Nazi slavedrivers are in position to crack the whip over conquered peoples. Consider that more than 3,000,000 youngsters from the Balkan states have been rounded up for compulsory labor service in Germany; that Gestapo agents in Belgium are capturing mere boys for military service. Remember also that the skills and abilities which youth must develop for service in the war effort are not wholly unlike those which they will find valuable for work when peace is won. . . .

[An] important aspect of the schools' responsibility for wartime citizenship training is the development of an understanding and appreciation of our allies in the United Nations. Without in any way distracting us from the all-important business of winning the war, it should be possible to lay that foundation in public opinion which will make possible the winning of the peace as well. In this winning of the peace, the United Nations must stand and work together as in the war itself. To this end it is urgently necessary that we come to a fuller understanding and appreciation of each other, so that in the formulation and proclamation of common objectives, we may insure that spirit of neighborliness and mutual trust and cooperation without which the ends for which we fight together may be made more difficult of attainment when military victory is won.

EVAN DAVIES (Director of Education, Borough of Willesden, England): We should study ideologies and

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governments of other countries; we should ask ourselves: Is democracy necessary for all of the world for the way of life we want? It is only through these pursuits that we shall be teachers of truth to our students, for democracy has to come from within, it is not something you can superimpose as it is not a form of government alone.

REV. EVERETT CLINCHY (President, National Conference of Jews and Christians): With the objective of better relations among Protestants, Catholics, and Jews in American community life, the several racial strains and the many nationality groups, and also with the aim of extending friendly neighborhood traits to the dimensions of worldhood, I respectfully suggest that high schools establish courses in human relations or relate existing courses more directly to intercultural relations. Such courses would call upon the cooperation of departments of social science, pure science, history, languages, literature, and the arts. They would focus on human relations in the postwar world. They would implement the "American Dream." What is this drama which we have in the United States of America? Here is a nation as broad as a continent, 3,000 miles wide. From forty Old World countries have come people who promise to make the United States one nation of many nationalities. Sons and daughters of all the racial strains promise to live together in America as one human family. Worshipers at many altars in this country agree that Protestants, Catholics, Jews are separate and yet united, like the hands, feet, eyes, and ears of one single body. All of these Americans together have agreed upon a constitution guaranteeing the freedom of the mind, and the freedom of the soul of man, every man! Forms of quarreling which lead to overt hostilities are ruled out because we are, and must continue to be, "one nation indivisible, with liberty and justice for all."

Educators must strive to apply the "American Dream" to the whole world, that this may become one earth indivisible, with liberty and justice for everyone.

ELMER DAVIS (Director, Office of War Information): Teach [children] to begin with, that they are living in historic times—more historic than any they have ever read about in the histories; that this is no ordinary war and no ordinary crisis, but probably the greatest turning point in human destiny to date. Science and technology have given us the tools which could build a better world than anyone could have imagined a few decades ago, or which could blow us right back into savagery. More than ever before, the human race has its destiny in its own hands; barring some unpredictable astronomical catastrophe, the future will be what men make it. Teach your students, then, that our future will be what we are strong enough, and resolute enough, and intelligent enough to make it, against the opposition of able and ruthless men who are determined to make it something else. Teach them that there is no Santa Claus; that we will get no more than we work for, and that unless we work hard enough and intelligently enough we shall be worse off than we could ever have imagined. Above all, teach them that when we have won the war the crisis will not be over—will indeed have come to its most critical stage; that we can't afford to stop work-

ing and stop thinking when the shooting stops. Teach them that when they wake up tomorrow morning it won't be yesterday; that there is no going back—to normalcy, to a golden age real or imagined, or to an age which if not golden was at any rate familiar and comprehensible. Whether we like it or not, we have got to go ahead, in one direction or the other—up, or down.

LIEUTENANT GENERAL SOMERVELL (Commanding General, Services of Supply, War Department): The job of the armed forces is to win this total war on the battlefield. The job of industry is to furnish the weapons and supplies needed by the armed forces to carry on total war. The job of the schools in this total war is to educate the nation's manpower for war and for the peace that follows.

We can lose this total war on the battlefield as a direct result of losing it on the industrial front, on the home front, or on the educational front. Education is the backbone of an army. This was never more true than it is today—now.

HON. ELBERT D. THOMAS (Chairman, Senate Committee on Education and Labor): There are wide differences in the extent and quality of public school programs in the various states. These differences are of long and continuous standing, and account chiefly for the fact that 13.5 per cent of the nation's adult population over 25 years of age have not been in school more than four years and for the most part are functionally illiterate.

Some persons seem to think that every state could support an adequate school program without unreasonably great effort. They are mistaken. If Mississippi were to maintain as high an educational standard as that maintained by Delaware, it would have to make more than twelve times as much effort as that made by Delaware. Such states as Mississippi, Alabama, South Carolina, Arkansas, and Georgia cannot possibly, from their own resources, maintain educational programs for their children comparable to the educational programs maintained in such states as New Jersey, California, New York, and Delaware. Obviously, without financial assistance many states cannot provide suitable opportunities for every child.

Federal aid for education is directly related to the war effort. Certainly in the current effort to win the war we must look to the future. Every year a new crop of young people come through our schools. It is not inconceivable that boys now in the elementary grades may become old enough to bear arms before the war is won. What the nation does now about their education will determine to no small degree what they are able to do for the nation tomorrow. It is these same children now of school age who will bear the brunt of the postwar reconstruction. It is inconceivable that the nation should fail at this time to make available everywhere the schooling so necessary to a full realization of winning the peace as well as the war.

Practically every economist knows, and many of them have said, that federal aid for education is a necessary part of the postwar program of the national government. The question is whether we shall wait until calamities more dire than those following the First World War shall be permitted to strike our public schools before any constructive effort in their behalf is undertaken.

TURN THE PAGE

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CONTINUED FROM PAGE SIXTY-FIVE

The schools are not contributing to the war effort what they are capable of contributing if they had the necessary financial resources. . . .

It is now a well-known fact that nearly a half-million men have been disqualified for military service because they are functionally illiterate. During the last war 25.3 per cent of the men drafted into the service were too poorly schooled to read a column in a newspaper or write a letter home.

It is by no means sufficient, important as it is, that we merely try to provide schools for these neglected people now that the crisis is upon us. Illiteracy, the product of educational neglect, must be stopped at its source; and that can be done only by giving educational opportunity to the children—all the children of all the people of America.

Federal aid for education is a necessary means of winning the war and of preserving our democratic institutions in time of peace. . . .

Gone are the days when war could be turned over to the Army and the Navy.

JAMES M. LANDIS (Director, Office of Civilian Defense): In this changing world, leaders in education have an increased responsibility to their students and to their community. A clear first duty of theirs is to protect their own student body, their faculty, and the physical plant of their institution. . . .

The second and far greater responsibility of administration and faculty alike is that which they owe to the community. In peacetime, this responsibility has frequently been greatly neglected. I have seen professors expound the necessity in a democracy for every individual to vote and then themselves fail to go to the polls. They turned from public speaking and political science to public sleeping and political silence. Of course, many teachers have met and more than met their community obligations, but I have known many who have shirked them. They have been willing to "grant an interview" or "oblige the audience with a few well-chosen words," but they were not willing to do the door-to-door drudgery as necessary to effectuate the policies that otherwise lie dead in the classroom. . . .

It is swift suicide for our whole school and college system if the administrators, professors, and students alike do not realize quickly that this is no time for "town and gown" to be separated. It is going to take every ounce of our energy and many quarts of our blood to win this war. There will soon come a time when the men and women who do not give everything they have to win it will lose the respect of their neighbors, and, incidentally, the support of their state legislatures and city governments. . . .

. . . . If it happens that the need in your community is not for your peculiar talent, but for plain old "main strength and awkwardness," get in there and give it to them. . . .

The lowlier the job your fellow citizens see you performing in the public interest, the higher you and your institution will rise in their estimation. In their eyes you will be more learned, more dignified, and more deserving of support than ever before. You are acting now for patriotic reasons, but after the war is won you will reap a full and complete reward as surely as you will from the Defense Bonds you are now making sacrifices to buy.

Wartime Calendar

CONTINUED FROM PAGE TEN
(See key on page six)

Mississippi Bandmasters Association:
(1) State Clinic, December 10. (2) State Clinic, December 11. (3) At clinic. (4) S. Kooyman, Clarksdale. (5) F. C. Heard, Natchez.

Indiana Music Education Association:
(1) October 22, Indianapolis. (2) March 1943. (3) At March meeting. (4) Will H. Bryant, Terre Haute. (5) Harold Rogers, City Schools, Valparaiso.

State Teachers Association, Music Section: (1) October 22, Indianapolis. (2) Same. (3) At October meeting. (4) Thelma Sines, Logansport City Schools. (5) Wilma Grossman, North Vernon.

State Choral Festival Association: (1) October 23 (tentative), Indianapolis. (2) October 22 (business meeting), Indianapolis. (3) At October 22 meeting. (4) Melva Shull, Elkhart. (5) Mrs. Zola Ingersoll, Hillsboro. (6) The All-State Chorus will sing on October 23 at Indianapolis.

Northern Indiana School Band, Orchestra, and Vocal Association: (1) October 3, Valparaiso. (2-3) Late November (tentative). (4) Delmar Weesner, Huntington. (5) George L. Myers (exec. sec.), Box 23, Valparaiso.

Central and Southern Indiana School Band and Orchestra Association: (1) October or November. (2) Late November or early December. (3) At meeting in November or December. (4) V. E. Spaulding, Crawfordsville. (5) Joseph A. Gremelspacher, Indiana State Teachers College, Terre Haute.

Illinois Music Educators Association: (1) November. (2) November. (3) Spring, 1944. (4) Frances Chatburn, Springfield. (5) Velma Kitchell, University of Illinois, Urbana.

Chicago Public Schools Music Educators Club: (1) September 21. (2) October 21. (3) Spring 1943. (4) Kathleen R. Lane, Oak Park. (5) Veronica Whelan, 336 N. Menard Ave., Chicago.

Michigan School Vocal Association: (1) Not set. (2) Not set, although a fall meeting is planned. (3) Spring 1943. (4) Louise Knudson Reaveley, Royal Oak. (5) Bess Hyde, Port Huron High School, Port Huron. (6) Treasurer Bernard McGhee, who enlisted in July, is serving overseas.

Wisconsin School Music Association: (1) Not set. (2) November 4. (3) At November meeting. (4) Roy Normington (acting), Reedsburg. (5) H. C. Wegner, 215 E. Jefferson, Waupun.

Western Wisconsin Music Festival Association: (1) Not set. (2) Band Day, November 21. Choral and Orchestral Day, December 5. (3) December 5. (4) Frank Smith, Galesville. (5) Thomas Annett, State Teachers College, La Crosse.

Iowa Music Educators Association: (1) November 6. (2-3) Not set. (4) Maurice T. Iverson, Sioux City. (5) Edna Bower, 818 Ridgewood, Ames. (6) The Iowa State Teachers Association will convert its annual November convention into a war institute. For that reason the usual meeting of I.M.E.A. in conjunction with I.S.T.A. will not be held, according to present plans. The board of directors of I.M.E.A. will meet at that time, however, to lay plans for future activities.

Missouri Music Educators Association: (1) December 2. (2) December 3-5. (3) December 5. (4) A. W. Bleckschmidt, Warrensburg. (5) Orville R. Peterson, Clinton High School, Clinton.

CONTINUED ON PAGE SIXTY-EIGHT

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Kansas Music Educators Association: (1) November 5, Topeka. (2) November 6-7, Topeka, in conjunction with Kansas State Teachers Association annual meeting. (3) November 6 or 7, Topeka. (4) N. V. Napier, Ellsworth. (5) J. Lynn Bishop, Seaman Rural High School, Topeka.

Oklahoma Music Educators Association: (1) October 3. (2) February 1943. (3) District representatives, November; state officers, February. (4) Everett Wilcox, Wewoka. (5) Mary Edwards Babcock, 711 S. Barker, El Reno.

Minnesota Music Educators Association: (1) October 29, Minneapolis. (2) December or January. (3) December or January. (4) Erwin A. Hertz, St. Cloud. (5) Ronald G. Riggs, State Teachers College, St. Cloud.

North Dakota State High School Music Contest Committee: (1) October 21-23. (2) May 1943. (3) Not set. (4) John E. Howard (chairman), Grand Forks. (5) John A. Page (exec. sec.), University Station, Grand Forks. (6) The State High School Music Contest is sponsored by the University of North Dakota.

South Dakota Music Supervisors Association: (1) October 3. (2) Same. (3) Not set. (4) Boyd L. Bohlke, Washington High School, Sioux Falls.

High School Music Association: (1) November 13. (2-3) Same. (4) W. R. Colton, Vermillion. (5) R. L. Snyder, Superintendent of Schools, Leola.

Nebraska Music Educators Association: (1) Not set. (2) State Music Clinic, December 4-6, Kearney. (3) At the clinic. (4) M. H. Shoemaker, Hastings. (5) S. K. Lotspeich, 2103 West First, Grand Island.

Wyoming Choral and Instrumental Directors Association: (1) October, in conjunction with State Teachers Association meeting (tentative). (2) October, Thermopolis, in conjunction with State Teachers Association meeting (tentative). (3) Same as 2. (4) Archie O. Wheeler, Box 863, Laramie.

Colorado Instrumental Directors Association (Instrumental Division of Colorado Music Educators Association): (1) About November 1. (2) About December 5. (3) At December meeting. (4) Herbert K. Walther, Lamar. (5) Gus E. Jackson, 345 First St., Arvada.

Choral Directors Association (Choral Division of C.M.E.A.): (1-3) Not set. (4) Katharyn Bauder, Fort Collins. (5) Harry L. Hay, 216 S. College, Fort Collins.

Arizona School Music Educators Association: (1-2) All meetings have been canceled for the duration because the membership is so widely scattered. (4) George C. Wilson, Tucson. (5) Lynn Fitzgerald, Phoenix North High School, Phoenix. (6) Participation of members in California-Western activities is urged.

Northern Arizona Music Teachers Association: (1) None. (2) Not set. (3) At next meeting. (4) Richard de Pont, Clarksdale.

California-Western Music Educators Conference, Bay District: (1) Early October. (2) Early December (tentative), Oakland. (3) May 1943. (4) Charles S. Hayward, Los Gatos. (5) Robert Schulenburg, Tracy High School, Tracy.

Southern District: (1) Not set. (2) December 5, University of Southern California, Los Angeles. (3) At December meeting. (4) Mrs. Gertrude J. Fisher, Long Beach. (5) Mrs. Ernestine Spurgin, 464—23rd St., San Bernardino.

Central District: (1) Early October (tentative). (2) Middle of October. (3) At meeting in middle of October. (4) J. Chandler Henderson, Sanger. (5) Ione Hooker, Kettleman City Elementary School.

California School Band, Orchestra, and Chorus Association (Northern District): (1) October, Santa Cruz. (2) November, Watsonville. (3) May 1943, San Jose. (4) John M. Carlyon, Watsonville. (5) John W. Farrar, Santa Cruz Senior High School, Santa Cruz.

California School Band and Orchestra Association (Southern District): (1) October 3. (2) October 3. (3) June 1943. (4) Carl G. Lindgren, Hollywood. (5) Evelyn Garton Gawthrop, 391 Acacia, Hawthorne.

Southern California Vocal Association: (1) October 10 (tentative). (2) Undecided. (3) March 1943. (4) Glen M. Case, Beverly Hills. (5) Harriet Pidduck, Los Angeles High School, Los Angeles.

Oakland (Calif.) Teachers Association, Music Section: (1) May 1943. (2) May 1943. (3) At May meeting. (4) Grace Bertagnalli, Berkeley. (5) Mrs. Doris MacHugh, 642 Beacon St., Oakland.

Oregon Music Educators Conference: (1) Not set. (2) October. (3) At October meeting. (4) Chester R. Duncan, Portland. (5) Mrs. Genevieve Baumgaskins, 318 S. Fourth St., Corvallis.

Eastern Division: (1) Not set. (2) October 15, Baker. (3) At October meeting. (4) Don Covey, Adrian. (5) Rodney Berg, La Grande High School, La Grande.

Washington Music Educators Association: (1-2) Not set. (3) Spring 1943. (4) Wallace H. Hannah (acting), Vancouver. (5) William Thomas, 317 Sunset Dr., Hoquiam.

Central Washington School Music Association: (1) October. (2-3) May 1943. (4) Ray Hardman, Toppenish. (5) Wayne S. Hertz (exec. sec.), Central Washington College of Education, Ellensburg.

In-and-About Concord (N. H.) Music Educators Club: (1) Not set. (2) Early October. (3) At October meeting. (4) Howard A. Nettleton, 218 Pleasant St., Concord. (5) Elizabeth Sullivan. (6) Constitution to be set up at October meeting.

In-and-About Boston Music Educators Club: (1) October 3. (2) October 3. (3) April 3, 1943. (4) Edward F. Gilday, Framingham. (5) Jane F. Foster, 14 Intervale Rd., Wellesley Hills. (6) Other meetings scheduled for February 6 and December 5.

In-and-About Springfield (Mass.) Music Educators Club: (1) October 3. (2) October 30, in conjunction with Hampden County Teachers Convention. (3) At October meeting. (4) Herbert S. Spencer, Springfield. (5) Fann T. Sadik, 30 Gordon St., Springfield.

In-and-About Western Massachusetts Music Educators Club: (1) Not Set. (2) October 3. (4) Florence E. Argy, Turners Falls. (5) Catherine Carney, Greenfield Falls.

In-and-About Hartford (Conn.) Music Educators Club: (1) October 10, Hartford. (2) Same. (3) April 10, Hartford. (4) James D. Price, Hartford. (5) Ruth Wolcott, 1341 New Britain Ave., West Hartford. (6) Other meetings scheduled for December 12, February 13.

In-and-About New Haven (Conn.) Music Educators Club: (1) November 7, New Haven. (2) Same. (3) May 13, 1943. (4) Mrs. Agnes Wakeman, New Haven. (5) Ella Dusca, Bridgeport. (6) Other meetings scheduled for January 9, March 13, May 8.

In-and-About Philadelphia Music Educators Club: (1) September 26. (2-3) Not set. (5) Marguerite Goll, 3523 N. 16th St., Philadelphia.

In-and-About New York City Music Educators Club: (1) October. (2) November or early December. (3) May 1943. (4) Paul Oliver (chairman, Advisory Committee), Newark, N. J. (5) Harry R. Wilson (acting), 90 Morning-side Dr., New York, N. Y.

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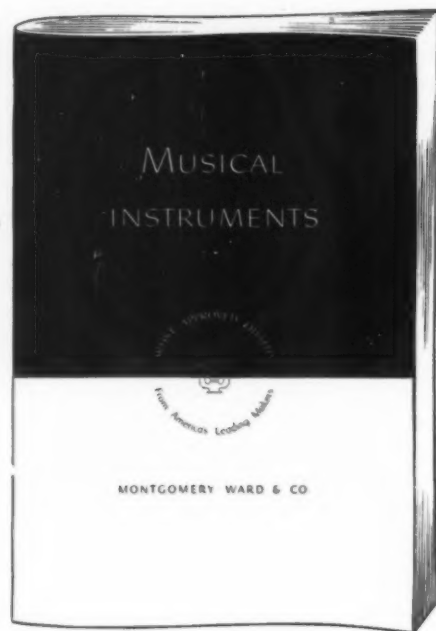
In-and-About Atlanta Music Educators Club: (1) Not set. (2) Third week in October. (3) First week in May. (4) Douglas Rumble, Jr., Atlanta. (5) Mrs. Katherine Harvey, Ragsdale School, Atlanta.

In-and-About Twin Cities (Minn.) Music Educators Club: (1) Not Set. (2) October 10. (3) May 1943. (4) Ella Mann, Minneapolis. (5) Ruth Wanamaker, 1720 Ashland Ave., St. Paul. (6) The October meeting dealt with educa-

tion in China and included a patriotic community sing. The November meeting will be devoted entirely to South American music.

In-and-About Safford (Ariz.) Music Educators Club: (1-2-3) Not set. (4) Arthur Gardner, Thatcher. (5) Joseph Wells, City Schools, Clifton.

In-and-About Louisville (Ky.) Music Educators Club: (1-2-3) Not set. (4) Helen Boswell, Louisville. (5) Edward J. Wotawa, Box 906, Louisville.



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National Capital In-and-About Music Club (Maryland, Virginia, District of Columbia): (1-2) Not set. (3) May 1943. (4) Lucy Lynch, Washington, D. C. (5) Aletta Hannon, Jefferson Junior High School, Washington, D. C.

In-and-About Tri-City (N. C.) Music Education Association (High Point, Greensboro, Winston-Salem): (1) Greensboro. (2) October 26, Winston-Salem. (3) Spring 1943. (4) Alla Ross, Greensboro. (5) Henrietta Hines, 2217 Pinecrest Rd., Greensboro.

In-and-About Pittsburgh Music Educators Club: (1) October 1. (2) October 10. (3) March 27, 1943. (4) Kathryn M. Carey, Pittsburgh. (5) Dorothy McIlroy, Pittsburgh Public Schools. (6) October 10 meeting held in conjunction with convention of Music Section, Western Pennsylvania Educators Conference, which sponsors workshops and clinics. Principal guest speaker, Charles Seeger, chief of the Music Division, Pan American Union; subject: "Music in Hemisphere Relations." Other meetings scheduled for December 5—featuring the American Folk-Dance Group of Pittsburgh; January 20—guest speaker, Ennis Davis, educational director of Ginn and Company; subject: "The War Effort in Relation to Permanent Values"; March 27—guest speaker, William Schuman, composer and head of the Music Department, Sarah Lawrence College; subject: "The Composer Looks at Music Education"; April 9—festival concert: a program of timely music by representative vocal and instrumental groups of western Pennsylvania; June 5—outing.

In-and-About Harrisburg (Pa.) Music Educators Club: (1) September 15. (2-3) To be announced. (4) Edward P. Rutledge, Annville. (5) Russell E. Shuttlesworth, 121 Chestnut St., Harrisburg.

In-and-About Cincinnati Music Educators Club: (1) October 17. (2) October 30. (3) May 1943. (4) Lotta T. Veazey, Cincinnati. (5) Doris Stansbury, 3600 Erie Ave., Cincinnati.

In-and-About Dayton Music Educators Club: (1) September 26. (2) Not set. (3) May 1943. (4) Robert E. Holmes, Steele High School, Dayton. (5) Sarah Madge Conwell.

In-and-About Youngstown Music Educators Club: (1) September. (2) October. (3) Spring 1943. (4) Ronald Richards, Youngstown. (5) Mildred Snyder, East High School, Youngstown.

In-and-About Detroit Music Educators Club: (1) September 17, Detroit. (2) October 30, Detroit, in conjunction with Michigan Education Association. (3) April 24. (4) Theodore Armstrong, Detroit. (5) Gordon C. Allen, 934 Seward, Detroit. (6) Other meetings tentatively scheduled for December 12, February 27.

In-and-About Indianapolis Music Educators Club: (1) October 3. (2) October 22. (3) Spring 1943. (4) S. T. Burns, Bloomington. (5) Paul Hamilton, Oklandon.

In-and-About Chicago Music Educators Club: (1) September 19. (2) October. (3) May 1943. (4) Beulah I. Zander, Chicago. (5) Helen Cravener, 9440 Longwood Drive, Chicago.

In-and-About Quad-City (Ill. and Iowa) Music Educators Club (Davenport, Moline, East Moline, Rock Island): (1) Not set. (2) October, Moline. (3) May 1943. (4) Vonnie Sanders, Rock Island. (5) Marguerite Harris, 2024 Ripley St., Davenport. (6) Meetings also scheduled for February, at Rock Island, and May, at Davenport.

In-and-About Waterloo (Iowa) Music Educators Club: (1) October 8. (2) October 8-9. (3) October 8. (4) Olive Barker, Cedar Falls. (5) Margaret Messing, Hudson.

In-and-About Wichita (Kan.) Music Educators Club: (1-2-3) Not set. (4) Arthur D. Hestwood, Wichita. (5) Mary Margaret Means, 514 S. Elizabeth, Wichita. (6) Officers will meet in near future to discuss wartime plans.

Straight from Headquarters

National Wartime Institute for Music Education

THE ANNUAL MEETING of the M.E.N.C. Board of Directors, to be held November 13-15, at the Morrison Hotel, Chicago, will be combined with the annual meeting of the Board of Control of the National School Band, Orchestra, and Vocal Associations, and will be conducted as a *National Institute for Music Education in Wartime*. Joining in this meeting will be the Executive Board of the M.E.N.C. North Central Division, which originally planned to meet in October, and officers of other Divisions who can arrange to come to Chicago. The Region Three Board of Control, N.S.B.O.V.A., on recommendation of its Executive Committee, also voted to hold its annual meeting at the same time. The newly organized Illinois Music Educators Association, originally scheduled to meet in Peoria on December 5, has transferred its first conference to Chicago in order to participate in the Institute sessions.

The Institute meetings, all of which will be held at the Morrison Hotel, will be open to all music educators. Preceding the Institute (November 10-12), the annual School Broadcast Conference will be held, also at the Morrison Hotel, and on the final day, November 12, the School Broadcast Conference has scheduled a joint music education and radio meeting under the auspices of the Music Committee of the Association for Education by Radio in cooperation with M.E.N.C. All music educators are invited to attend this important session, which will be followed by a dinner meeting.

The War Institute is to be a planning and workshop conference devoted to the several phases of the wartime program, and is primarily designed for the benefit of officers and leaders of the organization units that have assumed responsibility for putting the wartime program into action in the various areas of the United States. However, since the Institute will be of great importance and value to all persons interested in music education, all sessions will be conducted as open meetings, except for those periods set aside for the transaction of business by the various official bodies which have arranged to hold their business meetings at this time in order to participate in the Institute. An announcement sent through the mail supplies all details.

Coöperating in the Wartime Program

THE PROGRAM FOR MUSIC EDUCATION IN WARTIME is a direct outgrowth of the American Unity through Music movement initiated in 1940. Coöperating with M.E.N.C. and its auxiliary and affiliated units as participants in the activities of the Committee on American Unity through Music were the Music Teachers National Association, National Association of Schools of Music, and the National Congress of Parents and Teachers. It is with satisfaction and warm appreciation that President Lilla Belle Pitts and the Board of Directors of M.E.N.C. announce that these organizations will continue to coöperate in the development of the Program for Music Education in Wartime, and that several other organizations in allied fields will also be identified with the movement. A close working arrangement is of course maintained with the parent organization, the National Education Association, and all of its departments, as well as the state education associations. Among the additional coöperating organizations are: National Recreation Association, National Federation of Music Clubs, Progressive Education Association, American Bandmasters Association, Phi Mu Alpha Sinfonia, Delta Omicron, Mu Phi Epsilon, Phi Beta, Sigma Alpha Iota.

Through the M.E.N.C. auxiliary, the Music Education Exhibitors Association, coöperative relationships will be continued with organizations in the commercial field. Actively participating in the wartime program at this time are the Music Industries War Council, National Association of Band Instrument Manufacturers, Standard Music Publishers Association of the United States, and the National Association of Musical Instrument Wholesalers. Other interested organizations are the National Association of Sheet Music Dealers, National Association of Music Merchants, National Association of Musical Merchandise Manufacturers, and National Association of Piano Manufacturers.

Committees

NATIONAL COMMITTEES are being set up for the biennium, with emphasis on committee units which will be directly concerned with various phases of the Music Education in Wartime Program. The personnel of these committees will be announced in the near future. Already appointed is the Advisory Committee to the Music Division of the Pan American Union, which will continue our coöperation with the Music Division in the various activities of the inter-American program. The personnel of this committee is: Arthur Brandenburg, Raymond Burrows, Leon Ruddick, Carol Pitts, James Christian Pfohl, Lorrain E. Watters, J. Irving Tallmadge, Henry Sopkin. Ex officio members are: Lilla Belle Pitts, A. R. McAllister, L. Bruce Jones, Louis Wersen, Frederic Fay Swift. Among other enterprises in which the Pan American Union Advisory Committee is working with Charles Seeger, chief of the Music Division, is the Editorial Project instigated last year with Henry Cowell as chief consultant.

At the Washington Institute

A *Wartime Program for Music, Art, and Radio in the Schools and in School Service to the Community* was the discussion subject of one of the afternoon symposiums of the National Institute on Education and the War, held in Washington, D. C., August 28-31, under the sponsorship of the U. S. Office of Education Wartime Commission (see page 27). Chairman of the symposium was Charles H. Lake, superintendent of schools in Cleveland; vice-chairman was Vanett Lawler, associate executive secretary of M.E.N.C. and consultant to the Music Division, Pan American Union.

In this symposium the Program for Music Education in Wartime was presented by Claude Rosenberry, past president of the Eastern Division; Luther Richman, president of the Southern Division; Glenn Gildersleeve, past president of the Eastern Division;

September-October, Nineteen Forty-two

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